

MANUAL FOR
HIGH SCHOOL BAND STUDENTS

BY

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A FIELD REPORT

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INTRODUCTION

This Field Report is in the form of a manual, a special teaching device for band students. It includes much vital information for beginning and advanced high school instrumentalists on the problems that might confront them in their high school band experiences. It is not intended as a guide for band conductors but one for the inquiring student to use in substantiating his knowledge of various techniques, responsibilities and ethical traits desirable for the accomplished bandsman.

I have not tried to merely utilize the material usually found in the better instrumental method courses but rather to supplement this knowledge with pertinent information pertaining to band experiences. Considerable material for this manual has been gathered from varied published sources and much of it has been extracted from personal experience with young band students. To my knowledge there is no similar handbook written especially for the student. There is a wide variety of books and reference material written for the band conductor but they mostly cover the administrative aspects of band

development. There are some excellent movies and film strips available which can be recommended as additional guides. However, this manual is written for the student's convenience and easy reference.

Through past experience I have found that what might appear as carelessness on the student's part may actually be a lack of knowledge about technical procedures in playing and taking care of the instrument, uniform and other equipment. This Field Report is an attempt to present an abundance of technical material in an easily understood form and to help develop good, wholesome attitudes and ideals for the musician.

There is material available for students on some of the specific topics such as good breath control, care of instruments and marching fundamentals, but I found a need for a reference that would in itself be more inclusive. There is no claim made that this material is complete. Such a book would contain so much information that the most pertinent objectives could easily become lost, thus defeating its own purpose as a handbook. The real problem has not been in finding material to include but in deciding which is the more important and in keeping the manual from being heavily weighted with musical technology.

I plan to duplicate this Field Report and make it available to all my band students. I have avoided using specific and local material such as practice times, my own rehearsal procedures and other material that would be useful only to the specific school where I teach, thus making the manual more valuable to other band conductors who may be interested in using it.

It might be possible to use this Field Report as a text in presenting material to a beginning or junior band by covering only a small section at each rehearsal, or by assigning it as required reading as a prerequisite to membership in the high school band.

CHAPTER I

YOUR FIRST FEW DAYS IN THE BAND

To be chosen a member of your high school band is quite an accomplishment. It is something of which you can be proud. If you are typical of hundreds of other boys and girls when you sit in your band chair for the very first rehearsal, you probably will feel lost. Do not let this worry you. If you find yourself having trouble, read and study this chapter. It will act as your guide.

A. TUNING OF INSTRUMENTS

Your first problem might be tuning your instrument. If you already know how, this may be a good time to demonstrate your knowledge. You undoubtedly will be asked to play a one note solo before the whole group. The band will judge your ability by this one note solo. Do your best. Here are some facts to learn about tuning.

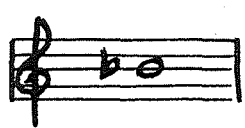
First of all, remember that the bigger the instrument the lower the sound. The smaller the instrument the higher the sound. Thus, if your instrument is sharp (or too high pitched), you need to make it longer to

lower the tone--pull out the slide for a brass wind instrument or the mouthpiece for a wood-wind instrument. If your instrument sounds flat and you need to raise the tone--push in.

Now that you know how to tune your instrument, be sure to attack the right tuning note. The standard concert pitch for tuning a band is B^b which is the note that vibrates 466.2 times per second. Figure 1, page 3, shows the note for you to play on your instrument. Your band may have a tuning bar or an electric tuner. Listen carefully as the band conductor gives B^b . Establish the standard pitch well in mind and tune to it rather than to one of your neighbor's pitches. Some conductors will tune the band to the oboe, or perhaps to the cornet or clarinet. Whichever method your band uses for tuning, do your best to get your horn perfectly in tune. Nothing sounds as bad as a band whose members are not in tune with each other. Train your ear to distinguish a very fine degree of pitch. If you listen carefully enough, you may hear beats when an instrument is nearly in tune with the tuner. If so, correct the pitch of your instrument until you can no longer hear these beats.

It is a good idea for wind instrument players to tune their instruments several times while playing. As an instrument becomes warm with playing, the pitch will usually

TUNING CHART



ALL BAND INSTRUMENTS
TUNE TO CONCERT B FLAT

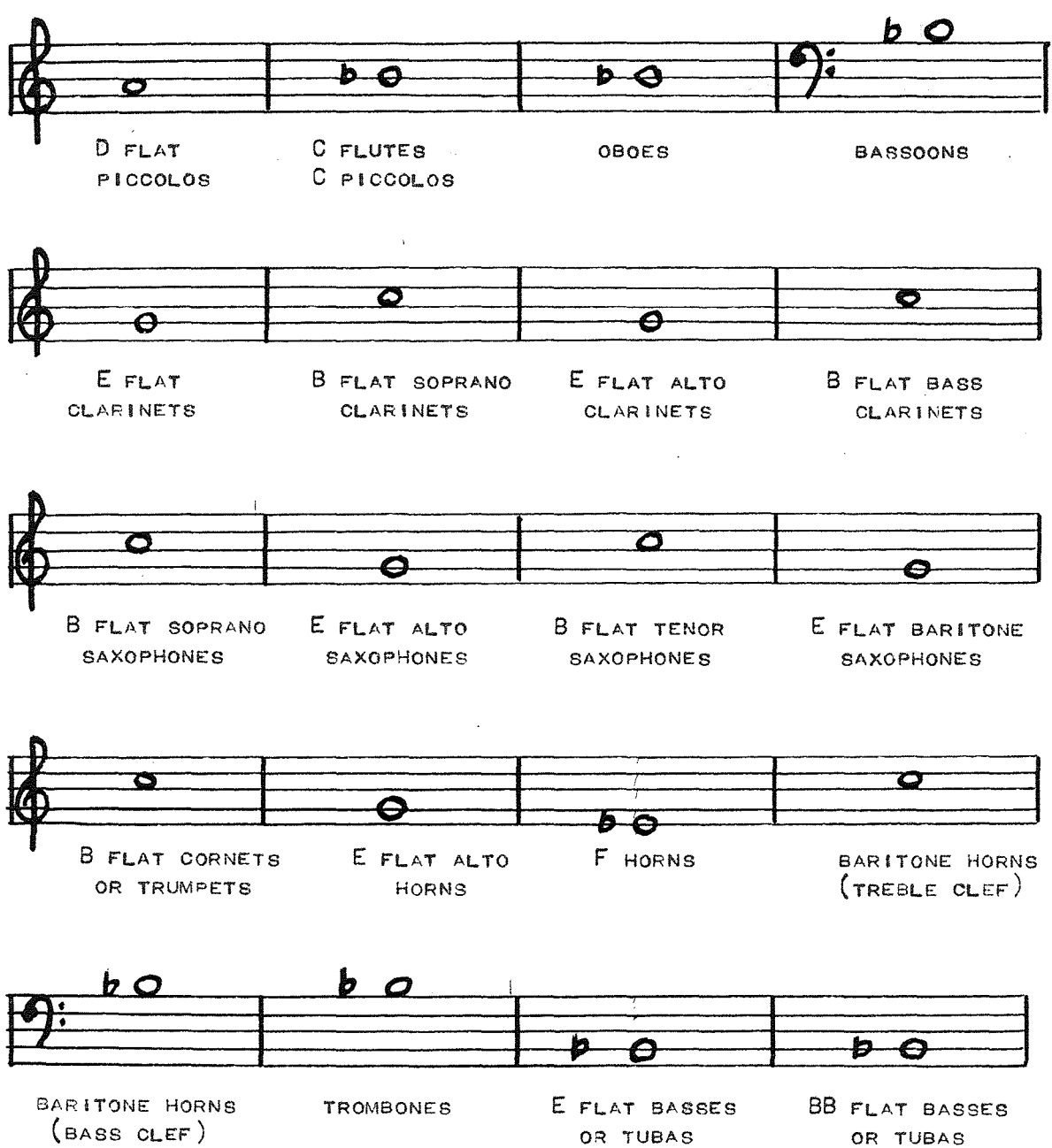


FIGURE 1

change. Good intonation out-of-doors is equally important as accurate intonation indoors. When sounding your tuning note, do not play loudly. Try to get a good, steady tone. Do not try to match the tuning note with your lips. In other words, do not humor your tone when tuning.¹ When tuning your instrument for solo performances, be sure to sound your note before you hear the standard tuning pitch from the piano or tuning bar. By sounding your note first, you are less likely to try favoring your tone into matching it with the correct one. Now that your horn is tuned to B^b do not assume that every note you play will be in tune. A good instrumentalist tunes each note that he plays. Spend a lot of time practicing exercises to develop your sense of pitch and ability to play each note in tune. (Chapter III, page 30, on "How to Practice" will give you some suggestions and help for good intonation.) Practice long sustained notes. Listen carefully and keep them in perfect pitch.²

¹Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Incorporated, 1934), p. 138.

²Joseph E. Maddy, Instrumental Technique for Orchestra and Band (Cincinnati, Ohio: Willis Company, 1926), p. 37.

B. MUSIC SIGNS AND SYMBOLS

It is important for all band members, and especially new members, to know the meanings of all the most frequently used signs and symbols in music. It is a very good idea for all students to keep a musical pocket dictionary with their music and to investigate the meaning of any unfamiliar term. Every marking is placed on music for a definite purpose. There are specific marks to indicate correct tempos, dynamics, interpretations, and order of playing. If a student overlooks just one of these markings he may find himself in a state of confusion. Learn the meaning of all common markings and then remember to watch for them.

First of all, remember to look at the meter signature. Is it $2/4$, $3/4$, $4/4$, or cut time? The numerator refers to the number of beats in the measure and the denominator designates the type of note which gets one count. C means "common time" or $4/4$ time. While this: C indicates cut time, or a la breve, which means to go twice as fast, or allow only half as many counts per note or measure as in common time. Very often your conductor will take $6/8$ time in cut time. Watch the conductor, because his time is your time.¹

¹Robert Willaman, The Clarinet and Clarinet Playing (Salt Point, New York: Robert Willaman, 1949), pp. 233-240.

Be especially alert and watch his preparatory beat. This signal will designate when to begin, the tempo he will conduct, and the style of playing he desires. When he brings his baton down he is beating the count of one. This is called the down beat. By looking at the conductor you should be able to tell exactly when each count falls. Watch him because he may decide to slow down, speed up, hold, or even stop, with only his baton giving the command. Figure 2, page 7, shows the conductor's beat patterns. Study them and try conducting in front of a mirror.

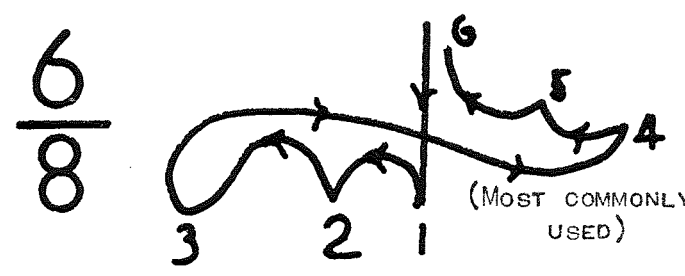
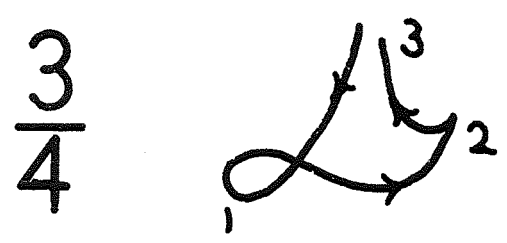
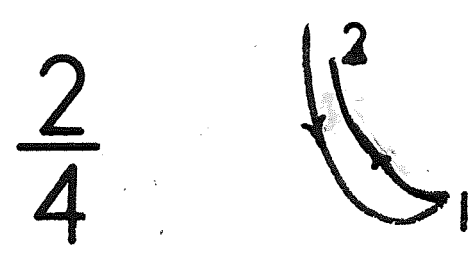
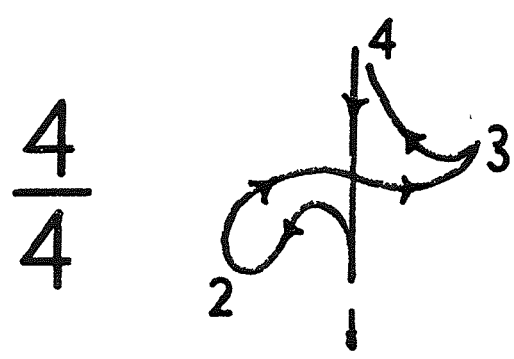
Be careful not to miss a repeat. || :|| This sign means to play that section again. If, however, it had this $\overset{1}{\text{||}} \overset{2}{\text{||}}$ (1st and 2nd endings), play the first ending and then repeat the section. The second time through, omit the first ending and take the second ending. If your conductor tells you in advance to take second endings or raises two fingers, he means to play the section only once, omitting the first ending and playing the second.¹

If you see a sign like this: % be sure to repeat the preceding measure.²

¹Willaman, op. cit., p. 233-240.

²Ibid.

CONDUCTORS' BEAT PATTERNS



(PREFERRED
6/8 STYLE
OF CON-
DUCTING)

$\frac{6}{8}$

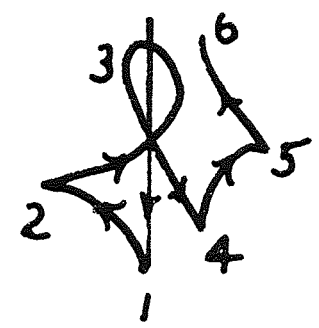







FIGURE 2

If you see this:  measure rest, be sure to rest the whole measure, and if there is a number above it, be sure to rest that number of measures.¹

Be on the alert to look for a change of time or tempo within a piece. This sign: // means an abrupt stop. While this sign:  means to hold the note or rest for as long as the conductor indicates.²

D.C. means to go back to the very beginning of the piece and play to the double bar with the word fine (pronounced feenay.) D.S. means to go back to the sign that looks like this:  and play to the fine or fermata () which may be over a double bar.³

If the composition has a coda, when you play the D.S. or D.C. and come to the coda sign  skip down to the coda and finish the piece. The standard rule is to omit the repeats on a D.S. or D.C. and take all second endings unless you are given instructions to do otherwise.

No player ever becomes so proficient that he can neglect practicing scales. Memorize your scales and key signatures will become easier to remember. One of the very

¹Willaman, op. cit., pp. 233-240.

²Ibid.

³Ibid.

first things to study before playing a composition is the key signature which should be kept in mind at all times. For some reason or other, players of B^b instruments have a difficult time remembering to play B natural when there are no flats in the key signature, and players of the C instruments very frequently get confused on A^b and Aⁿ. A good band student never has to be reminded to check the key signature. He does it automatically. Nothing makes a band sound worse than to have one player forget a sharp, flat, or natural.

Study Figure 3, page 10. The spaces in the treble clef spell out the word F A C E. The lines in the treble clef: E G B D F can be remembered by the words "Every Good Boy Does Fine." The bass clef spaces are: A C E G, or "All Cars Eat Gas." For the lines G B D F A it is "Good Boys Do Fine Always."

By studying the above notes by the right letters it will be easier to tell on which notes the sharps or flats are placed and to remember them throughout the composition. The scales in Figure 4, page 11, will help you remember your key signature if you study them.

STAFFS AND NAMES OF NOTES

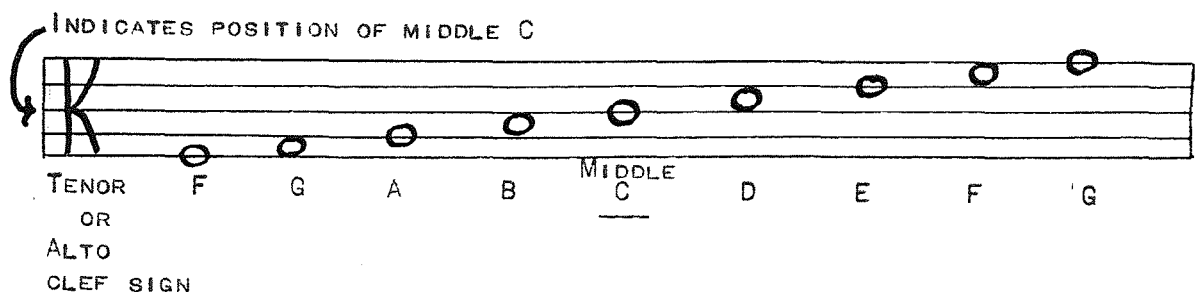
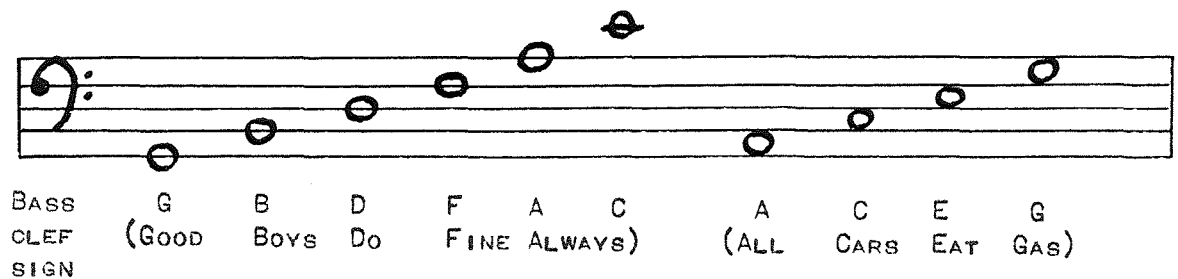
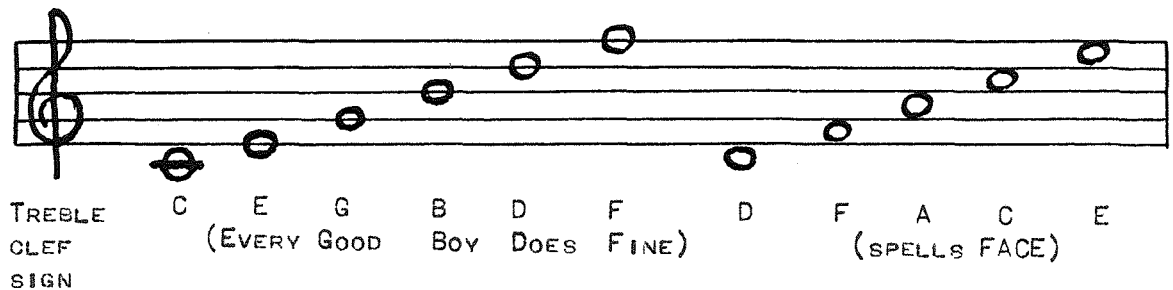


FIGURE 3

SCALES

The figure displays twelve major scales, each written on a five-line staff in treble clef. The scales are arranged in two columns and six rows. Each scale is represented by two measures: an ascending scale and a descending scale. The notes are marked with open circles. The key signature for each scale is indicated by sharp (#) or flat (b) symbols at the beginning of the staff.

- C MAJOR**: No sharps or flats.
- G MAJOR**: One sharp (F#).
- D MAJOR**: Two sharps (F#, C#).
- A MAJOR**: Three sharps (F#, C#, G#).
- E MAJOR**: Four sharps (F#, C#, G#, D#).
- B MAJOR**: Five sharps (F#, C#, G#, D#, A#).
- F SHARP MAJOR**: Six sharps (F#, C#, G#, D#, A#, E#).
- F MAJOR**: One flat (Bb).
- B FLAT MAJOR**: Two flats (Bb, Eb).
- E FLAT MAJOR**: Three flats (Bb, Eb, Ab).
- A FLAT MAJOR**: Four flats (Bb, Eb, Ab, Db).
- D FLAT MAJOR**: Five flats (Bb, Eb, Ab, Db, Gb).
- G FLAT MAJOR**: Six flats (Bb, Eb, Ab, Db, Gb, Cb).

FIGURE 4

CHAPTER II

MARCHING BAND TIPS AND TERMS

There are few sights more thrilling than those of well-trained, precision marching bands. A fine marching group does not "just happen" but comes as the result of many hours of careful drilling and planning. The beauty of such a group lies in the perfection acquired by every bandsman in executing each movement and formation in an exact and precise manner.

One person can spoil the uniformity of the whole group. If some unfortunate individual drops his music or mouthpiece, all eyes are on him if he should bend over to pick it up. It is best left alone for some non-band member to return. Or, what could be more embarrassing than to make a left flanking movement instead of a right flanking movement and find oneself doing a solo act in the middle of a performance? It is important to know what is going on, "to look sharp, feel sharp, and be sharp." Alertness is expected of every person in a marching band. There is no substitute for it. The player whose mind is on his girl friend, algebra problems, or television shows, is of little

benefit to the organization, while the clown or "show-off" is a real detriment. The mind has to be at attention as well as the body.

"There's no business like show business," and there is no marching band that is not in show business. Remember, one of the purposes of a marching band is to entertain others. Poor musicianship and poor playing on the march sounds just as bad as inferior playing at a concert. Sour notes should not be part of show business. Have your music memorized when possible, and if you are going to use music, be sure it is in order. Make certain that your music is securely placed in your music lyre so that it will not fall or be blown by the wind. Practically every player should have a lyre to hold his music. It is impossible to look on someone else's music and stay in formation.

A. SOME ELEMENTS REQUIRED FOR PRECISION

MARCHING AND PLAYING

Many band conductors have their bands march with thirty inch steps. Learn the standard size step for your band and practice so that you will always take a step of uniform size. Here is a suggestion for learning to march at your band's standard length step. Take a piece of chalk (or paint) and mark off the exact size step your band uses

on your sidewalk or driveway and practice marching over these marks. Whenever you walk, try to remember to take a standard marching step. If you practice correct marching steps at all times, it will be easier to keep in line while in marching formation.

Ranks and files that are straight and evenly spaced are very impressive because there are so few bands that can march with perfect lines. One member can spoil the rank and file of a complete band. It is not difficult to keep the lines straight if the whole row is skillful in taking an even, uniform step and will guide right. It is the responsibility of the person on the right end of the rank to keep the proper distance from the one ahead, and the job of others in his row to keep in line with him. Files can be kept straight simply by marching directly behind the ones in the front rows, leaving the distance between files as the front row responsibility. The distance between ranks should be about five feet, while the distance between files should be about three feet. (See Figure 5, page 15.) It may be necessary for your conductor to alter these distances to meet various marching conditions.

There is another method of guiding while marching. Some conductors prefer guiding on spinal cord men instead of guiding right. In this case the other men in the rank align themselves by glancing to the middle "spinal cord" man

ALIGNMENT

DRUM
MAJOR

FILE # 5	FILE # 4	FILE # 3	FILE # 2	FILE # 1 (RIGHT GUIDE)	
15	14	13	12	11	RANK # 1
25	24	23	22	21	RANK # 2
35	34	33	32	31	RANK # 3
45	44	43	42	41	RANK # 4
55	54	53	52	51	RANK # 5
65	64	63	62	61	RANK # 6

THE FIRST NUMBER REFERS TO THE FILE NUMBER. THE SECOND NUMBER REFERS TO THE RANK OR ROW NUMBER. FOR EXAMPLE, NUMBER 54 MEANS FILE NUMBER 5 AND RANK NUMBER 4.

FIGURE 5

and then adjusting positions very quickly.¹ Learn the method your conductor prefers and learn to guide without turning your head. Straight ranks and files can be the band's biggest asset.

It is a good idea for first cornet players and other brass instrument players to alternate when playing on the march so that players do not give out at the same time, causing blank spaces in the music or leaving the band without adequate melody or harmony. The smaller the band, the more important it is to observe this rule.²

The position that the instruments are carried for both marching or playing make a decided difference in the appearance of the band. All players of trombones, cornets, and in fact, every group of instruments, should reach a mutual understanding as to how the instruments will be held and at what angle, both while marching and playing, so as to present a uniform appearance.

Always start marching with the left foot. Remember that the normal accents of every cadence and marching piece is for the left foot. Listen to the bass drum. It

¹Newt C. Loken, Cheerleading And Marching Bands (New York: A. S. Barnes and Company, 1945), p. 80.

²Joseph E. Maddy, Instrumental Technique for Orchestra and Band (Cincinnati, Ohio: Willis Company, 1926), p. 80.

normally plays when the left foot touches the ground. One of the elements of keeping the band in perfect alignment is a steady cadence from the drum section. If the drums do vary the cadence, it is the drum major's responsibility to indicate the tempo with his baton. Learn to change step so that you can quickly "get with it" if you do get out of step.

B. ELEMENTS REQUIRED FOR A MILITARY AND UNIFORM APPEARANCE

The band uniform should be the pride and joy of the person wearing it. It carries a special distinction and glory all its own. It is expensive and well made, and when worn properly is impressive to all who see it. A good uniform will never look at its best unless it is kept cleaned, well pressed, and worn with pride. Needless to say, the uniform coats should be kept buttoned and the pocket flaps should not be half in and half out. The citation cords should be worn correctly and belts should always be uniformly aligned. White shirt, black tie, black shoes and stockings (unless your band has adopted a different color, such as white shoes, and so forth) should always be considered as much a part of your uniform as the coat and trousers. If you wear the wrong color shoes you might just as well march down the street carrying

a sign that says, "Look at me, I don't want our band to look perfect."

Wear your cap or shako evenly on your head with an inch and a half width between the visor and eyebrows. (You can check this with two fingers placed horizontally together above the eyebrows.) If your band wears plumes, be sure yours does not look like the leaning tower of Pisa. Avoid touching plumes or laying them down. Plumes are almost impossible to clean and can easily be spoiled. Avoid wearing uniforms or taking instruments out in the rain.

Band members should avoid wearing such things as tags, pins, flowers, and other items that are not a prescribed part of the uniform. Girls should not wear ribbons or anything in their hair that looks conspicuous. It is best to keep the hair neat and short.

A gum chewer is one of the worst offenders of the marching band. Dispose of your gum and be sure it is not left for others in your file to pick up on their shoes. Never be so unmilitary or careless as to talk in ranks unless given a command where talk is permissible. Even a smile looks out of place in a military type marching band. It is hoped you have many friends. Do not try to greet all of them as you march down the street. Keep your eyes straight ahead and only use your mouth for playing.

MARCHING BAND TERMS¹

Alignment	The straight ranks, files, and diagonals of a marching unit.
Cadence	The tempo or speed of the drums or music, or the number of steps per minute while marching. A cadence of 128-144 per minute is ideal for the average high school band. A cadence should be steady when once established.
Closed order	Position of marching where rank members are no further than one pace apart.
Decreased front	Same as closed order.
Depth	The length of the band, or the distance from the head to the rear.
Diagonal	Marching in a 45 degree angle in relation to the ranks and files.
Distance	The space or number of steps between marchers in a file. It is measured from the heel of the man in front to the back of the heels of the second man. Two or more paces is the common distance between ranks (60 inches.) For gridiron marching a distance of $2\frac{1}{2}$ yards is recommended to enable every other rank to hit the yard lines simultaneously.
Double time	A fast trotting style of marching to a cadence of 180 or thereabouts.

¹Newt C. Loken, Cheerleading And Marching Bands (New York: A. S. Barnes and Company, 1945), pp. 65-80.

MARCHING BAND TERMS (Continued)¹

Drum Major or Drum Majorette	The commanding officer of the band who has full authority of the band under the conductor's guidance and who marches in the center six feet ahead of the first rank or twirlers in the band.
Face	To turn the entire body to the direction of a command (right, left or about.)
Fall in	To assemble quickly in alignment.
Fall out	To step out of alignment or to break rank and file but to remain close by. (Not dismissed.)
File	The rows of band members from the front to the rear of the band.
Flanking movement	Where a group of bandsmen turn simultaneously to the right or left according to command.
Formation	An arrangement of band members in marching alignment or special pattern such as letters, figures, designs, etc.
Front	The normal direction in which a band faces in formation.
Half-step	A step of 15 inches or half a normal step or pace.
Interval	The space between ranks.
Maneuvers	The execution of band movements.
Mark time	The act of marching while in a stationary position. Knees should be lifted high and toes raised about three inches from the ground.
Oblique	Marching at a 45 degree angle with the ranks and files in original alignment.

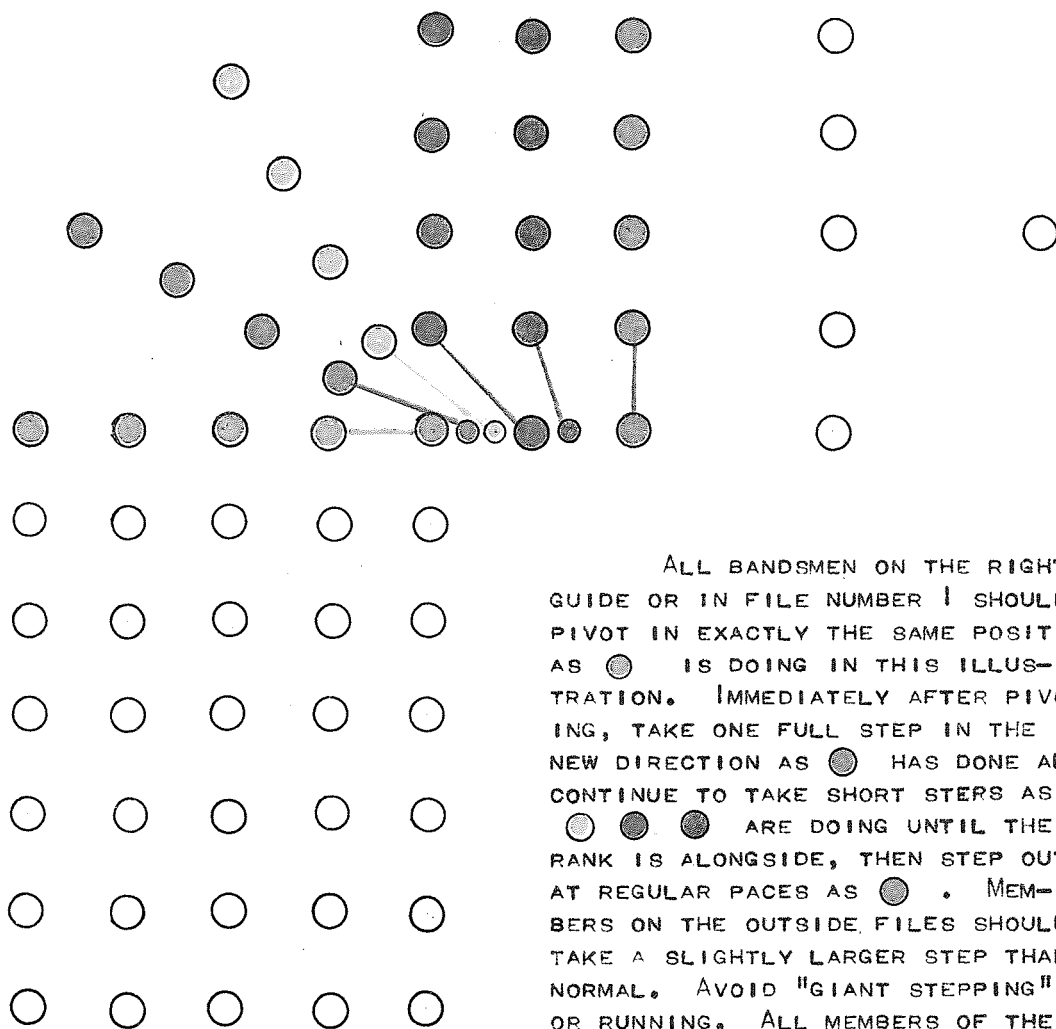
¹Loken, op. cit., pp. 65-80.

MARCHING BAND TERMS (Continued)¹

Pace	A normal marching step. 30 inches is recommended for high school use.
Pivot	The person on the inside of a rank who acts as the center or hub around whom the other members of the band march when doing a column movement.
Quick-step	Marching steps taken at a normal tempo.
Rank	A formation of band members abreast of each other.
Right guide	The member on the right end of a rank who is the standard for the rank's alignment.
Spinal cord guide	An alternative method to the right guide whereby ranks keep even by glancing at the men in the center file.
Stationary movements	Maneuvers performed without changing location, e.g., right face, left face and about face.
Stationary positions	Commands such as "At ease," "Attention," and "Rest," that are executed without taking steps.
Step	(See pace.)
Step off	The first forward step of a band or major.

¹Loken, op. cit., pp. 65-80.

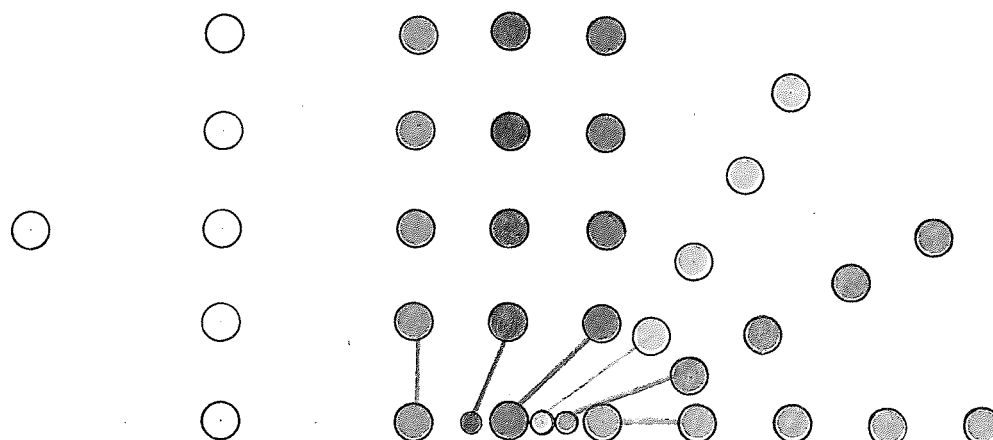
RIGHT TURN



ALL BANDSMEN ON THE RIGHT GUIDE OR IN FILE NUMBER 1 SHOULD PIVOT IN EXACTLY THE SAME POSITION AS ● IS DOING IN THIS ILLUSTRATION. IMMEDIATELY AFTER PIVOTING, TAKE ONE FULL STEP IN THE NEW DIRECTION AS ● HAS DONE AND CONTINUE TO TAKE SHORT STEPS AS ● ● ● ARE DOING UNTIL THE RANK IS ALONGSIDE, THEN STEP OUT AT REGULAR PACES AS ●. MEMBERS ON THE OUTSIDE FILES SHOULD TAKE A SLIGHTLY LARGER STEP THAN NORMAL. AVOID "GIANT STEPPING" OR RUNNING. ALL MEMBERS OF THE RANK SHOULD START THE RIGHT TURN SIMULTANEOUSLY AND KEEP THE ROW STRAIGHT AND EVEN DURING EXECUTION. BANDSMEN MARCHING IN FILES ON THE RIGHT WILL NEED TO JUDGE THE SIZE OF THEIR STEPS IN ACCORDANCE WITH THE SIZE STEP TAKEN BY THE BANDSMAN ON THE LEFT HAND FILE.

FIGURE 6

LEFT TURN



ALL BANDSMEN ON THE LEFT GUIDE OR IN FILE NUMBER 6 SHOULD PIVOT IN EXACTLY THE SAME POSITION AS ● IS DOING IN THIS ILLUSTRATION. IMMEDIATELY AFTER PIVOTING, TAKE ONE FULL STEP IN THE NEW DIRECTION AS ● HAS DONE AND CONTINUE TO TAKE SHORT STEPS AS ● ● ● ARE DOING UNTIL YOUR RANK IS ALONGSIDE. THEN STEP OUT AT REGULAR PACES, AS ●. MEMBERS ON THE RIGHT HAND FILE SHOULD TAKE A SLIGHTLY LARGER STEP THAN NORMAL. AVOID "GIANT STEPPING", OR RUNNING. ALL MEMBERS OF THE RANK SHOULD START THE LEFT TURN SIMULTANEOUSLY AND KEEP THE ROW STRAIGHT AND EVEN THROUGHOUT THE EXECUTION OF THIS MANEUVER. BANDSMEN MARCHING IN FILES ON THE LEFT WILL NEED TO JUDGE THE SIZE OF THEIR STEPS IN ACCORDANCE WITH THE BANDSMAN ON THE RIGHT HAND FILE.

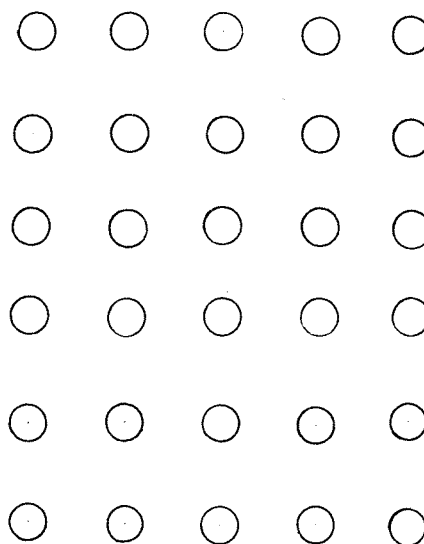
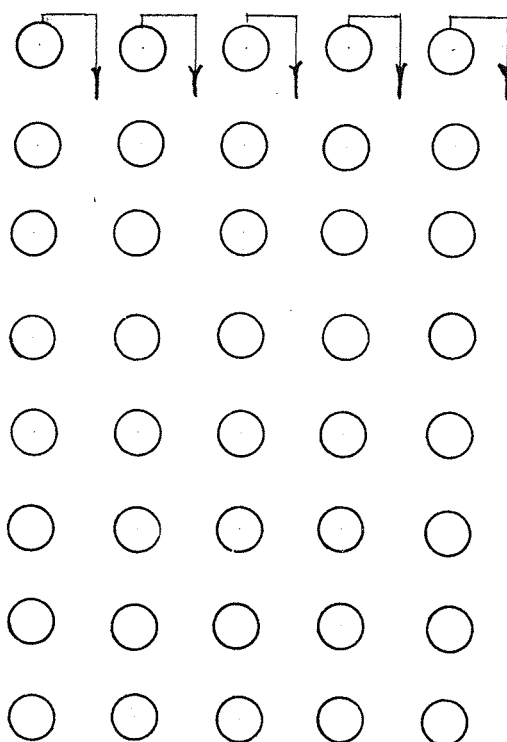


FIGURE 7

SQUARE COUNTERMARCH



THE SQUARE COUNTERMARCH WILL CAUSE ALL RANKS TO BE REVERSED. CONTINUE TO GUIDE ON THE NEW RIGHT GUIDE AFTER COMPLETING THE SQUARE COUNTERMARCH.

ALWAYS PIVOT ON THE LEFT FOOT. EACH MEMBER OF THE RANK SHOULD PIVOT AT THE SAME TIME AND CONTINUE TO KEEP THE RANKS EVENLY IN LINE WITH THE NEW RIGHT GUIDE.

INDIVIDUAL DETAIL

PIVOT ON LEFT FOOT EACH TIME

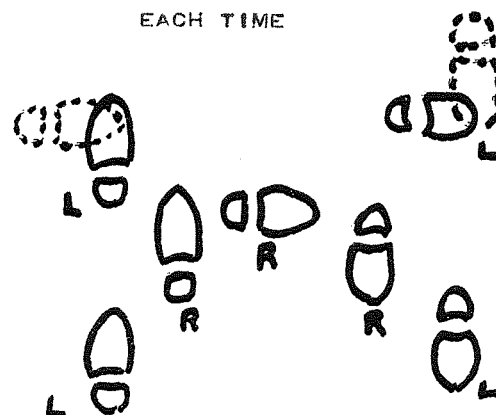
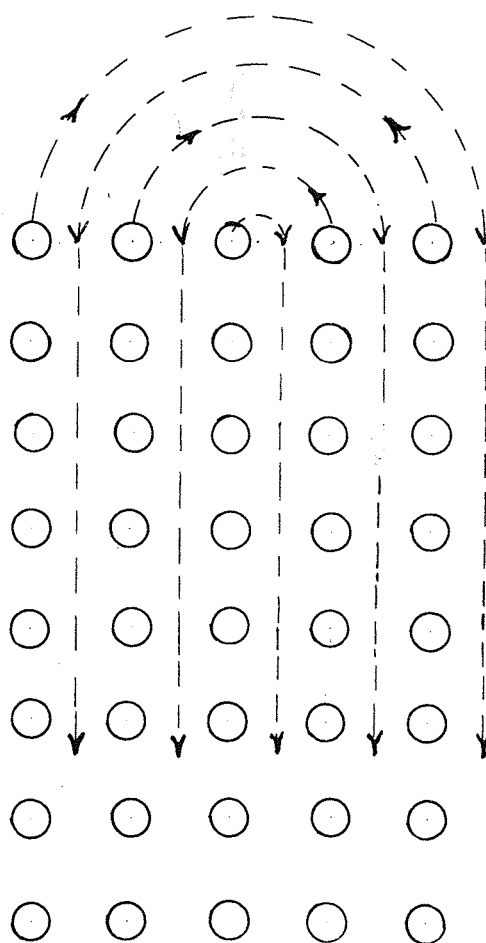


FIGURE 8

CIRCLE COUNTERMARCH



THIS TYPE OF COUNTERMARCH IS NON-REVERSING, AND THE SAME RIGHT GUIDES WILL CONTINUE TO BE GUIDES ON COMPLETION OF THIS MANEUVER. IF THE FIRST RANK KNOWS WHERE TO GO, THE REST OF THE RANKS FOLLOW IN THEIR OWN FILES. THOSE MARCHING IN THE CENTER FILES NATURALLY WILL BE REQUIRED TO TAKE SMALLER STEPS THAN THOSE IN THE OUTSIDE FILES.

FIGURE 9

DRUM MAJORS' SIGNALS



FIGURE 10

FORWARD



MARCH

27



LEFT TURN



RIGHT TURN



FIGURE 11

CLOSE



1

RANKS

28



2

OPEN



1

RANKS



2

FIGURE 12

BAND HALT



FIGURE 13

CHAPTER III

HOW TO PRACTICE

There is not a boy or girl in high school, or even in junior high school, who does not have to make many choices as to how his time should be spent. Athletic events, school parties, church groups, studies, dates, and so forth, take up a lot of time, and most of them are worthwhile and should not be slighted. There are, however, many ways that boys and girls waste time--valuable time--and still get little pleasure from them or have anything to show for their consumption of time. Do you waste time? Do you ever watch television shows that you do not particularly enjoy? Do you have the habit of hurrying with your home chores, or are you slower than you need to be? Is every minute of your spare time used creatively, or do you have the habit of wasting or "fiddling" it away?

It is impossible to know how many people could have made great contributions to this world if they had just spent their time more usefully. How many people have buried their talents by failing to take the time to develop that which they already possessed? Great people

of this world are those who (although just as busy as you and I) found time and took time for self improvement instead of self enjoyment. Real pleasure comes from self improvement.

What does all this add up to? Everyone has the problem of not having enough time to get everything done. Many students say, "I don't have time to practice." And yet some of the busiest students become the best musicians. Why? They budget their time, and find opportunity for adequate practice. Those who love music and have the desire to become an expert--the best instrumentalists--find time and make that time count. Learn to spend time wisely and this will prove to be a lifetime asset.

There is no substitute for home practice. Your band conductor cannot give you the ability to play an instrument, or a solo, but he can show you how to improve this ability. It depends on your willingness, attitude, and manner in which you practice. The old slogan of practicing for results instead of hours is a good one, but if you do not practice for hours you will not get results. In other words, practice a lot, and also practice with a purpose.

Many students practice regularly and still do not make adequate progress--why? Here are some common wastes of practice time that should be avoided.

A. COMMON FAULTS IN PRACTICING¹

1. Practice time spent on playing favorite pieces already learned.
2. Practice time spent by trying pieces and exercises in books that have not been assigned.
3. Time spent on pieces further back in the book than the lesson assignment.
4. Lack of concentration on new material assigned.
5. Too much time spent by starting at the beginning of a piece and playing to the end each time instead of working on sections or measures that present new or difficult problems.
6. Being satisfied if the piece is only half learned.
7. Practice time wasted by clock watching, or trips to get a drink of water, and so forth.
8. Distractions while playing such as radio, television, talking or listening to other members of the family.
9. Failing to observe some of the rules for practicing such as good posture, holding instruments correctly, observing or counting time, not having the music adjusted properly on the music stand, or failing to try for best possible tone, intonation and articulation. (See Figure 14, page 33.)
10. Practicing everything with a mute.
11. Practicing high tones exclusively without working on middle range and low tones.

¹Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Incorporated, 1934), pp. 139-145.



RIGHT

AND

WRONG

**ATTITUDE AND POSTURE FOR SERIOUS
PRACTICING**

FIGURE 14

COMMON FAULTS IN PRACTICING (Continued)¹

12. Practicing too loudly. (Anyone can play loudly. It takes good lip control to play softly.)
13. Failing to practice all material slowly at first and speeding it up only as it can be done without making mistakes.
14. Playing around on the instrument--making weird and unaccepted sounds--imitating poor playing of others.
15. Going through the mechanics of practicing with mind on some distant subject, a date, vacation plans, and so forth.

Students who leave their instruments in the band room are detrimental to any band. Not only is it impossible for them to develop a good embouchure, but also impossible for them to develop a good tone and range. Moreover, it is impossible for them to become a proficient player. There is nothing to show for this lack of energy or laziness except bad attacks, bad tone, bad intonation and bad rhythm. Be sure your instrument gets home and be sure that you practice after you get it home.

B. PRACTICE GUIDES

No one ever reaches the point where he cannot improve his playing with good intensive practice. It is best

¹Goldman, op. cit., pp. 139-145.

to have a regular time each day for practicing. The beginning student should practice for at least twenty minutes two or three times each day. The advanced student will make better progress if he practices thirty minutes at a time, three, four, or even five times daily. However, three or four practice hours in one day and nothing for the next day or two will not bring desired results. The most important thing in practicing is to know the purpose of each exercise and to know that this purpose has been satisfactorily accomplished.

Practicing can be a lot of fun and it can only be fun if you feel you are accomplishing something. You will surely gain this sense of achievement if you remember the rules for practicing.

Here are some rules to guide your practice sessions so that every minute will contribute to your playing excellence:

1. Practice with the right frame of mind. Concentrate on the music and material assigned. Do not let your mind wander but keep it on the material at hand. A person who knows how and what to practice can accomplish more in a few minutes than one who practices three or four hours aimlessly.¹

¹Goldman, op. cit., pp. 139-145.

2. Try to remember all suggestions made to you by your instructor, such as:
 - a. Correct breathing
 - b. Correct phrasing
 - c. Correct intonation
 - d. Correct timing
 - e. Practicing softly
 - f. Watching dynamics
 - g. Clean, clear, concise, correct articulation
 - h. Good posture
 - i. Producing a beautiful tone
3. Spend your practice time on material assigned. Exercises which seem monotonous and uninteresting are often the most beneficial. Do not be satisfied with one exercise until it is mastered. Then go to the next. Anyone can learn to play poorly. You learn to be the best.
4. Practice systematically. Practice each day on several different types of exercises. Do not spend all practice session on one type of exercise. The most difficult solos and exercises can be easily mastered if approached systematically. There is a remedy for each fault in your playing. First find the fault then the reason for it. Then remedy it. Your instructor can help you here.¹
5. Practice playing pianissimo (softly). Pianissimo playing will strengthen your embouchure, while fortissimo playing often weakens lip muscles. As a rule, most band members play too loudly. This happens because they have not learned the skill to control their tone and play softly.
6. Practice all material slowly at first. Then increase speed as you gain perfection at a slower speed.

¹Goldman, op. cit., pp. 139-145.

7. Spend time each day practicing in front of a mirror. This is especially true if your instructor has made suggestions about mouth-piece placement, embouchure, posture or position of instrument. Some of your problems may be remedied by occasional practice before a mirror.
8. Find time to work on any currently used band music that seems difficult or needs polishing. The whole band will appreciate your ability to play the music correctly. Perhaps this may act as a challenge for others to do likewise.
9. Devote ten minutes each day practicing long tones. This is one of the best ways of improving tone, strengthening embouchure, and gaining complete control of breathing.¹
10. Work each day on scales, chromatics and arpeggios. There is no better way to become proficient on your instrument.

Only perfect practice makes perfect playing. Much good work (or practice) is lost because a little more was not done.

¹Goldman, op. cit., pp. 139-145.

CHAPTER IV

REHEARSAL TIME

Your band conductor is an artist. He is trying to paint a musical picture. Instead of brushes, canvas and paint, he uses a baton to create his masterpiece. If band musicians do not follow his every whim and fancy they may become as colors that run and fade out of the artist's control. Just as a painter achieves balance, a band conductor must also achieve balance. He must have vivid colors to make his musical painting attractive. This is partially achieved by exposing various instruments to melodies, counter-melodies and a wide variety of dynamics. A painting would be worthless if painted in one color with no regard to shading. A musical composition is worthless if there is no "shading" or dynamic change. It is monotonous for listeners to hear a concert of players blowing as loudly as they can, forgetting to soften in places marked pianissimo and forgetting that their part could be more effective if played softly. Many bands and individual band players have trouble controlling dynamics. It takes fine musicians and fine bands to play softly. Practically all

symphony orchestras achieve wonderful effects by playing dynamics with artistic excellence. A symphony orchestra musician is capable of artistic interpretation simply because he is able to demonstrate an effective contrast in his playing. It is more desirable to have big crescendos and diminuendos than to play loud or soft all the time.

A. SUGGESTIONS FOR BETTER REHEARSALS

Following are pointers that will assist you, your band and your band conductor:

1. Watch the conductor at all times. Develop the ability to see him and your music at all times. Have your music stand adjusted with music at eye level. It will then be easier for you to hold your instrument correctly and attain good posture. Make certain that you can see every movement of the conductor's hands and face.
2. Your conductor is responsible for the interpretation of the music. Do the things he designates with his baton. Do not take the music at your tempo, but at his. Play loudly and softly when he indicates. Phrase the music as he conducts it. Follow his directions whether you approve of them or not.¹
3. Help your conductor in every possible way. He has a lot of responsibility in keeping your band organized and running smoothly. Help him, he very likely will appreciate it more than you can imagine.

¹Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Incorporated, 1934), pp. 139-146.

4. Try to be at rehearsals at least fifteen minutes early. This will give your instrument a chance to warm up if it has been in the cold. It will give you time to sort your music and get your reed in playing condition. Band members who arrive at the last minute are never in the right frame of mind to start a serious rehearsal.¹ Your conductor does not appreciate the reed player who asks for a new reed when the rest of the band is ready to play the first number. All reeds should be broken in during private practice, never at rehearsal, and certainly not at a concert. (See Figure 15, page 41, for pointers on selecting reeds.)
5. Study each piece of music before playing it. Much rehearsal time may be saved if each player would glance through the composition and give special attention to sections likely to give trouble. Music that appears difficult may become easier by studying the rhythms and fingerings ahead of time.²
6. Be comfortable when playing. This does not mean to cross the legs or slouch in the chair. Sit erectly, but not stiffly. You would object to playing an instrument that looked bad and was bent out of shape. The breathing apparatus is part of your instrument. If you sit hunched you bend this part of your instrument out of shape, cheating yourself of natural air supply and making yourself and the band look poorly.³
7. Tune your instrument very carefully before playing with the band. (See Chapter I, page 1, for suggestions on tuning instruments.)

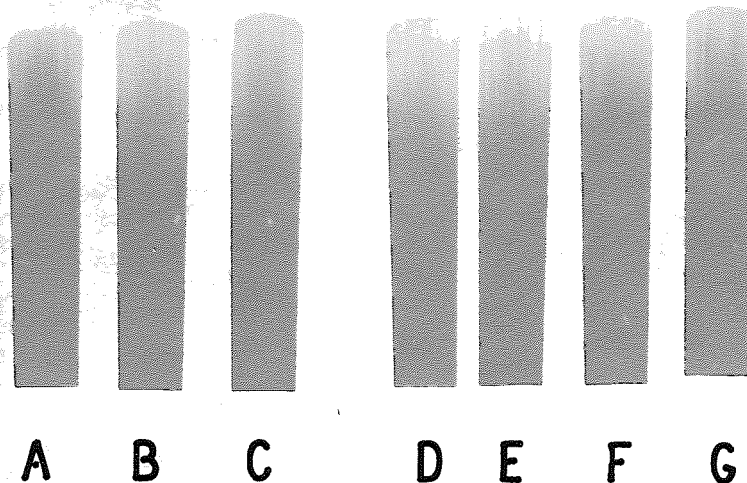
¹Goldman, op. cit., pp. 139-146.

²Ibid.

³Ibid.

A GUIDE FOR CHOOSING REEDS

41



THE FIRST THING TO LOOK FOR IN CHOOSING A REED IS TO SEE IF THERE ARE ANY OBVIOUS CHIPS OR CRACKS SUCH AS ON REEDS A, B AND C. TEST THE REED ON A FLAT SURFACE TO SEE IF IT IS CRACKED. A CHIPPED OR CRACKED REED NEVER PLAYS WELL.

HOLD THE REED UP TO THE LIGHT AND EXAMINE THE GRAIN IN THE CANE. THE END OF REED D IS LIGHT WHICH MEANS IT WILL PROBABLY BE A VERY SOFT REED. NOTICE HOW IRREGULAR THE GRAIN IS IN REED G. REED E HAS A STRONG HEART BUT IS WEAK ON THE SIDES. F IS PROBABLY THE BEST REED ON THE PAGE. A GOOD REED WILL HAVE SOME EVENLY SPACED GRAIN RUNNING TO THE TIP BUT NOT TOO CLOSE TOGETHER. TEST A REED BY GENTLY ROLLING THE TIP OF IT ON A FLAT SURFACE. THIS WILL GIVE SOME IDEA OF HOW SOFT OR STIFF IT WILL BE. THE GRAIN IN REED G IS MUCH TOO COARSE AND MAY MAKE THE REED RESPOND POORLY. REEDS THAT ARE GREEN IN COLOR USUALLY GIVE POOR RESULTS. A LIGHT TAN COLOR IS USUALLY MORE SATISFACTORY.

THE BEST CANE FOR REEDS COMES FROM THE SOUTHERN PART OF FRANCE. THE BEST PART OF THE CANE FOR REEDS IS THAT SIDE OF THE CANE WHICH GREW FACING SOUTH. THE MALE CANE USUALLY PRODUCES BETTER REEDS THAN THE FEMALE.¹

¹ROBERT WILLAMAN, THE CLARINET AND CLARINET PLAYING (SALT POINT, NEW YORK: ROBERT WILLAMAN, 1949), p. 31.

FIGURE 15

8. In consideration of yourself and other members in the band, play your part accurately. If you cannot, take the part home and practice it. Do not think you can be a valuable band member if you only play your horn during rehearsals.
9. When the conductor signals for attention, stop whatever you are doing and listen carefully. If he signals to begin playing, be ready to start at the precise second and with the right notes and tempo. Never play between rehearsal numbers. Everyone will appreciate having you do your practicing at home. This is neither the time nor place to give a solo. If you want to perform a solo, your conductor will be happy to assign one to you.¹
10. Handle all music carefully, being certain to return borrowed parts. Music is very expensive and maybe a lost piece will prevent the band from using that composition again. All parts are important.²
11. Play all music carefully. Carelessness may mean a lot of needless repetition. The conductor can never produce the results he wants if band members rehearse at less than their best.³
12. Rehearsals are not the place to avoid other school work, to pass time, or to do home-work. Be interested in what is going on and admire your conductor if a certain passage requires much repetition to approach perfection. Only perfect practice can make for a perfect performance.
13. If you have been selected to play one of the first parts in the band, do not look down upon those playing second or third. Very often they have a more difficult part than yours, and each section may be as important as another one if the arrangement is good. When play-

¹Goldman, op. cit., pp. 139-146.

²Ibid.

³Ibid.

ing ensemble music listen to others. You will enjoy your part more and the band should sound better if all players are heard.¹

14. Do not become conceited if assigned first chair or if you receive a number one rating for four years in all solo contests. You can be replaced and the band will continue to improve, even if someone with less ability takes your position. Learn to respect all other members in the band for their ability. Encourage them to practice and try to learn from those who are further advanced than you. They will be glad to help if it means improving the band. Try to encourage those who are not up to your level of playing.²
15. Secure the best instrument possible. The cheapest horns are often the most expensive in the long run. A good player will become better on a better instrument. A good tone and accurate intonation are valuable assets. Both are impossible with a poor horn.³
16. Become a good sight reader by developing your musical reflexes to respond quickly. Know fingerings and practice rhythmic exercises. When sight reading, compare the new material with familiar drills. The more musical experiences you have, the better sight reader you may become.
17. Avoid tapping the feet or other visible rhythmic movements for keeping time. Use the conductor's beat.
18. Keep yourself in good physical condition. Smoking tends to reduce the natural ability of players by making them short-winded and leaving tongue and lips too dry. Get plenty of sleep

¹Goldman, op. cit., pp. 139-146.

²Ibid.

³Ibid.

each day and the right amount of sensible exercise. Do not eat heavily before a concert or solo performance. It is much better to wait and eat afterwards. Avoid hard to digest foods such as "hot dogs," hamburgers, pickles, carbonated drinks, pop corn, chili, fried foods and pastry until after the band's performance. Avoid eating anything for at least two hours before a concert.

19. Make a place for yourself in the band. Others will respect your contribution to the group. Become a part of the band. Let it become your band. Develop this feeling of loyalty towards it and all others in the band, and you may have rich experiences that can be treasured all your life.¹

It takes a lot of thorough and intensive practice to make a good band. Practicing and repetition is the backbone of clean and concise playing, good articulation, accurate intonation and fine balance. Take your music home after rehearsals and review the material while the conductor's suggestions are still in your mind. Attend all rehearsals with the idea of accomplishment. Real enjoyment will come after the music has been perfected.

¹Goldman, op. cit., pp. 139-146.

CHAPTER V

CARE OF UNIFORMS

The appearance of a band is almost as important as the display of musicianship. The two go hand in hand. There is something about a fine appearing band that appeals to everyone, even to those who do not understand the music being played. Uniforms reflect the pride of the community or sponsoring organization. When you wear your uniform you are representing your school and advertizing it in everything you do or say.

Your band uniform probably is the most expensive item of clothing you have to wear. Uniforms represent a large investment of your town or community in you and your band. Did you ever stop to realize that each band uniform costs from fifty to one hundred dollars? Even if your band has a fifty dollar uniform and you have only fifty members in your band, a large expenditure has been made. Because it is necessary for uniforms to last many years, it is desirable that they be well made and intelligently utilized. Perhaps you have never had a new uniform. The old one maybe kept looking like new if you put forth

special effort.

Uniforms should be treated with respect. Band members should be considerate of the amount of investment made. Some students take very poor aim when they throw their uniform at a hook or a hanger. A student who is careless with a valuable piece of property, such as a band uniform, does not deserve to wear it. Take good care of a uniform as you would the money it represents. Treat your uniform with respect and wear it with pride for all that it represents.

Chances are your uniform is not a perfect fit. If it is, consider yourself in a class with a very few fortunate people. Uniforms usually fit band members for which they were measured and from then on your conductor will have to make many compromises when he fits uniforms. Boys and girls your age have a remarkable habit of growing very quickly and for some reason or other the uniforms have never acquired that particular habit. Your conductor honestly wants everyone to have the best fitting uniform possible. Do not blame him if the band for whom the uniforms were fitted did not have a player with exactly your measurements.

When hanging your uniform begin by holding the trousers upside down, making sure that the creases are straight. Then fold the trouser legs carefully over the



RIGHT AND WRONG
WAYS
TO HANG BAND UNIFORM

FIGURE 16

bar of a wooden hanger or padded metal hanger. This fold should come slightly higher than the knees. Make sure there are no wrinkles in the legs of the pants. The coat should be hung with the shoulders squarely across the hanger. The inside button and top button that is normally buttoned when worn, should be buttoned. If you use an unpadded metal hanger for the trousers it will leave wrinkles and a crease where the pants have been folded over it. (See Figure 17, page 49.)

Uniforms should be kept clean and cleaned by a competent dry cleaning establishment. Moths will seldom attack a clean uniform, while a dirty one seems to invite them. Very often food and soft drinks spilled on a uniform will attract moths. It is a good idea to keep your uniform protected against moths at all times. Use moth balls or some other suitable product. Hang your uniform in a dust free closet if at all possible and be certain it is protected from moths.

If your uniform has been stored correctly, chances are it will have that "sharp look and feel" when you wear it. Uniforms always look better on students with good posture. Give your uniform a chance. To make yourself look your very best begin by giving your shoes a good shine, making certain they are the correct color. A good band member would never consider wearing anything but the

RIGHT AND WRONG WAYS TO HANG COATS



AND TROUSERS

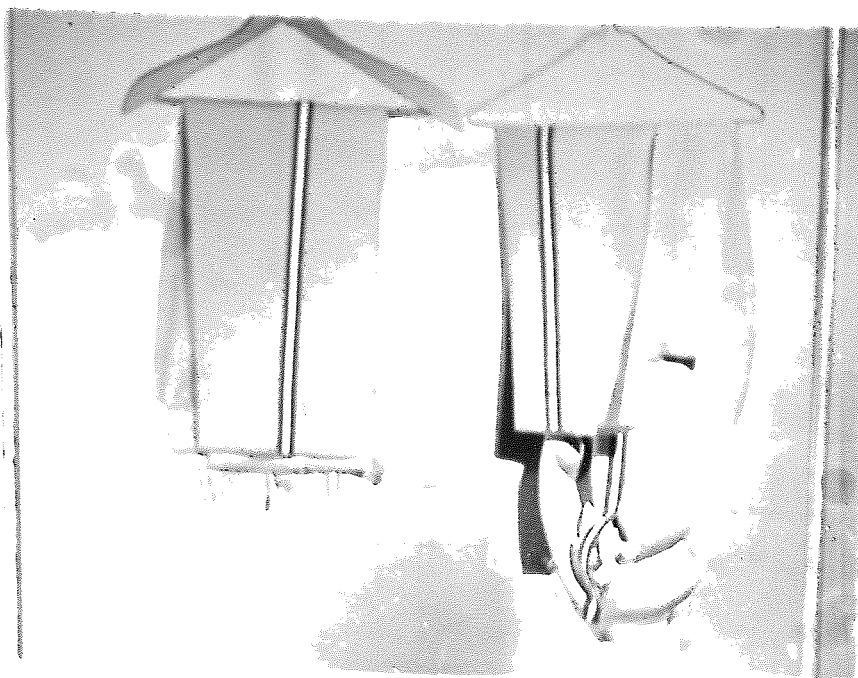


FIGURE 17

prescribed shoes, socks, shirt and tie. Make certain your coat and pants are brushed and on straight. Check to see if your belt is adjusted correctly and not at "half mast." Your shako or cap should be worn two fingers above the eyebrow. Do not forget any accessories that might be prescribed for the day such as spats, plumes or gloves. Always look at yourself in the mirror and turn around to see if your uniform needs more brushing. Check your collar, your belt, the shako, your tie and the citation cord.

CHAPTER VI

CARE OF INSTRUMENTS

Be proud of your band instrument. It represents a large investment. If you have saved money to purchase an instrument you know what is meant by "a large investment." Perhaps your parents have purchased it for you. Then be proud of the confidence they have shown in your ability as a musician. Take care of this valuable piece of property. When you use a school instrument be especially careful because most schools need many more instruments than they now have, and any expense incurred on the instrument you are using only means that a new one will take longer to purchase. Learn the value of your "pride and joy." Be sure that it gets treatment befitting its worth.

A. CARE OF INSTRUMENT CASE

One of the best ways to preserve the beautiful appearance of your instrument is to keep it in the case when not in use. If the case is made to fit your instrument, it will offer adequate protection. If it has been made for a different model instrument it may injure yours.

Be sure the case fits. A great amount of damage is done to musical instruments each year because they are left out of cases. Then unforeseen accidents happen. Do not use your instrument case as a suitcase. If the case has compartments made especially for music, mutes, bottle of oil and spare mouthpieces, fine! If not, it is advisable these accessory items be kept out of your case to avoid any damage to your instrument. Wood-wind players should never place music on top of their instruments and close the case. This will tend to bend keys and throw delicate wood-wind mechanism out of adjustment. Never lean, sit or stand on your case. This places unnecessary strain on the case and often on the instrument. Good care of an instrument begins with good care of the case. Replace broken latches, handles or torn covering.¹ With a case in good shape an instrument will have a comfortable and safe home in which to rest.

B. PROTECTING YOUR INSTRUMENT

Your parents most likely have taught you to share your toys and possessions with friends. However, there should be this exception. Do not let others play your instrument, especially inexperienced but curious experi-

¹How to Care For Your Instrument (Elkhart, Indiana: Conn Band Instrument Company, 1949), p. 7.

menters. Instruments are personal items and are a part of you. Keep it that way. It is as uncouth and unsanitary to share your instrument with someone else (unless you sterilize the mouthpiece each time) as it is to chew on someone's chewing gum. Colds, sore throats, cold sores and other contagious diseases can be spread via instrument mouthpieces. You need not share the misfortunes of others if you remember this advice.

Keep your instrument in good playing condition at all times. Replace worn water key corks, worn pads, worn corks and other obvious troublemakers as they appear. It is a good idea to have your wood-wind instrument checked by an experienced repair man each year before school begins, and then again before the contest season. Two or three new pads can often make wood-wind instruments play like new. Wood-wind players should keep cork joints well greased. Brass players should always keep valves well oiled with a good grade of detergent valve oil. All slides should be checked and lubricated each week. Never move a slide unless the corresponding valve is depressed, otherwise leaks may develop in your instrument. When inserting a brass mouthpiece, give it a gentle push and twist. Remove it by twisting in the opposite direction. Never pound a mouthpiece in with your hand. If the mouthpiece ever becomes

stuck in your instrument, do not use pliers or other home tools to remove it. Many band conductors and most music stores have a special tool for removing stuck mouthpieces easily and safely. If you have a slide that sticks, do not try to force it loose. Take the instrument to an experienced instrument repair man. Considerable damage is done to instruments by unskilled but ambitious individuals trying to remove a "frozen" slide. If any part of your instrument becomes unsoldered, get it fixed immediately by a skilled repair man. Keep your instrument in good shape and you will keep it longer.¹

Always hold instruments correctly. All instruments that are played with the fingers are played with the tips of the fingers curved naturally. If you want to know what is meant by "curved naturally," hold your hands in a relaxed position along your side, and notice the natural curve of the fingers. Use this same finger curve in playing your instrument. Brass players who do not use the tips of their fingers, but play on the middle joints, will cause the valves to wear unevenly and to eventually start leaking. Wood-wind players will find playing on finger tips with naturally curved fingers to be more accurate and

¹Conn, op. cit., pp. 7-8.

quicker than bending fingers in or holding them straight. Hold your instrument the way it was designed to be held and played.

It is a good idea to keep a soft cloth in your case to remove finger prints from a lacquered or silver horn. The acid or alkali from perspiration may affect the finish on your instrument. Some people have more acid or alkali than others. Brass instruments have been highly polished and then coated several times with clear lacquer to preserve this polish. Protecting the lacquer will protect the polish. Scratches and dents can cause lacquer to start peeling. Protect lacquer from heat, hot water and sudden temperature changes.¹

Avoid eating candy or chewing gum within an hour before playing your instrument. Saliva will have bits of food particles or sugar in it if an instrument is played too soon after eating, drinking pop, or chewing gum.² These particles will soon form deposits in your instrument and give it an unpleasant odor. Sugar from gum and candy may lodge under pads and make them stick.

¹Conn, op. cit., p. 1.

²Ibid.

Cleaning mouthpieces. All mouthpieces should be scrubbed twice a week with a soap and warm water solution and a regular mouthpiece brush. Pipe cleaners are very good for cleaning all mouthpieces. Clarinet players are often forgetful in keeping mouthpieces clean. Do not use a swab for cleaning the clarinet mouthpiece. A brass player should keep his mouthpiece as clean as a hunter keeps his rifle. Bits of material that cling to mouthpieces change the shape and size of the bore or throat and consequently affects behavior of the instrument. Keep it clean. Any foreign particle in the mouthpiece will damage the best of tones.¹

Cleaning brass instruments. All radio and television studios have a soft porous material called acoustical tile nailed to the walls and ceiling for the purpose of deadening the sound. This keeps the sound waves from bouncing around and making echoes. A brass instrument is built on exactly the opposite principle. Soundwaves produced with lips are amplified and beautified by the hard reflecting qualities of brass. If you fail to keep brass clean the hard reflecting surface becomes covered

¹Vincent Bach, Embouchure and Mouthpiece Manual (Mount Vernon, New York: Vincent Bach Corporation, 1954), p. 34.

with a soft, sound absorbing, objectionable substance that seriously hampers good tonal production. Periodically, every brass-wind player should remove all slides, valves, (making sure to keep them in order so that they will be replaced in the right chamber) and mouthpieces and rinsed with a warm soapy solution. This solution may be made with a quart of warm water (hot water will damage lacquer) and a tablespoon of baking soda. It can do wonders in cleaning a corroded horn on the inside. Use a long flexible brush made for this purpose if you want a better cleaning job. Be sure to get all the water out of every section of the instrument before trying to play it. Clean the outside of slides and lubricate with Vaseline or a special preparation such as "Neverstick." It is best to replace only one end of the slide first and twist it around. Remove and wipe off the lubricant. Do the other side of the slide in this manner. After working each side of the slide separately, put on your slide lubricant and insert it into the instrument.¹

Care of valves. Valves are very fragile and delicate parts of brass instruments. Keep them oiled with

¹How to Care For Your Instrument (Elkhart, Indiana: Conn Band Instrument Company, 1949), pp. 3-8.

a good grade detergent valve oil. You will not have to worry about corrosion. A few drops of oil per valve is all that is needed. Too much valve oil tends to make a slower response. Clean valves every week by wiping them with a soft lintless cloth. Then oil them again. The valve chambers should be cleaned at the same time with the same kind of cloth. When valves are removed for cleaning be sure to place them on a clean, safe and soft surface in the order they are taken from the instrument. If they are replaced in the wrong chamber the instrument will not work. The valves are the working part of the instrument. Keep them clean, oiled and working.

Care of trombone slides. Trombone players, above all, should take unusual care of their slides since they are the working part of the instrument. The slide should be kept locked at all times when the instrument is not being used. Never work the slide if it has not been lubricated because small particles found on a dry slide may scratch the delicate slide action. Always wipe the trombone slide clean with a soft cloth before and after playing.¹ Be on the safe side and use a good grade of slide oil. Lubricate your slide carefully.

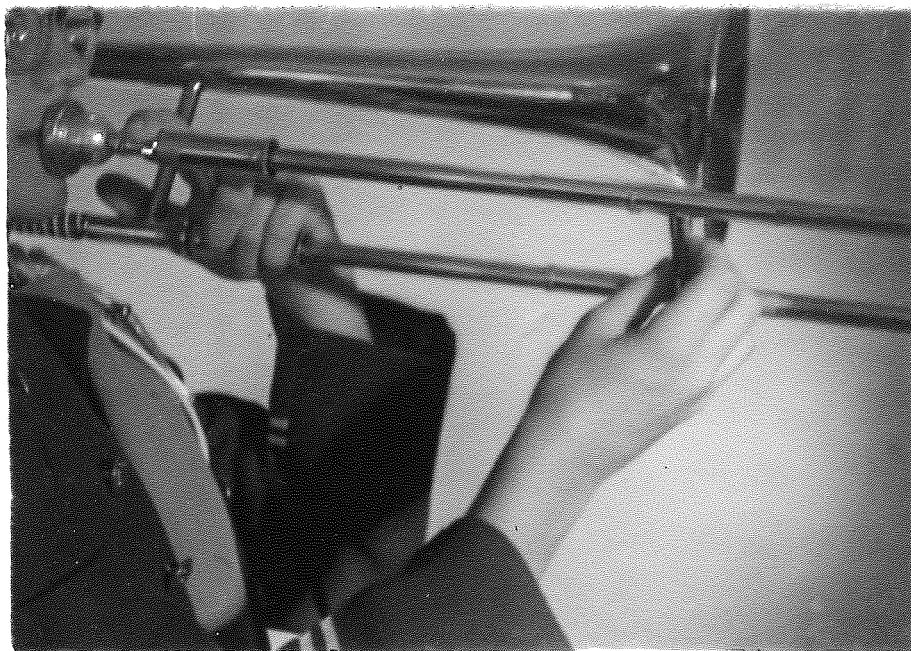
¹Conn, op. cit., pp. 9-14.

Take extreme care to protect the trombone slide. The slide may be easily damaged when it is taken out of the case or replaced. Take care not to force the opening of the case on one side if the other side sticks. This will cause the top of the case to twist and since the slide is generally kept in the lid of the case the slide will be twisted too. In other words, make sure you open both ends of the lid evenly to prevent twisting the slides. Keep your slide locked when it is not being used. Always hold the trombone by the outside hand slide brace. (See Figure 18, page 60.) This will prevent the slide you forgot to lock from falling to the floor. It is poor practice to lay a trombone across a chair or across an open case. Trombones should always be laid on flat surfaces. Better still, take the trombone apart and place it in the case when not in use.¹

Care of wood-wind instruments. It is good to wash clarinet and saxophone mouthpieces with soap and water each week, but this does not apply to the rest of the instrument. Without exception, all wood-wind instruments should be cleaned (or dried) after each use. Water is a detriment to any wood instrument.

¹Conn, op. cit., pp. 9-14.

CORRECT TROMBONE HAND POSITIONS



HOLD TROMBONE SLIDE WITH LITTLE
FINGER WHEN NOT USING SLIDE



FIGURE 18

The power of water to crack wood is illustrated by the ancient method of quarrying stone. Before dynamite was invented, holes were drilled into the stone, these holes were filled with wood pegs, and water was poured on these pegs, causing them to swell. The expansion of the wood exerted such terrific force that the stone was broken apart. The same force of nature will expand and crack your wood clarinet if you do not keep it dry.¹

Always dry your wood-wind instrument before putting it in the case. A chamois swab is excellent for keeping your clarinet dry. Be sure to take all joints apart and to dry all joints. The inside of a wood-wind instrument (including flute) should never be washed. By carefully swabbing it out after each use it will stay clean. The bore of clarinets should be oiled once or twice a week for the first few weeks and then every six months. Use a regular bore oil on a chamois swab that you save for this purpose. Wring as much oil out of the swab as you can and run it through the clarinet or other wood instrument several times. It is a good idea to place wax paper under pads that are normally closed in order to prevent oil from soaking these pads. Wipe the outside of the clarinet with the same cloth used to oil the inside. A pipe cleaner can be used to remove the dust under the keys and mechanism. Clean out all tone holes with a dry pipe cleaner,

¹Conn, op. cit., p. 26.

especially the top holes. Keys may be polished with a specially treated cloth. Keep corks well greased. This will save expensive repair bills. Take adequate precaution in assembling upper and lower joints of clarinets, oboes and bassoons, to avoid bending bridge keys or throwing them out of adjustment. Bassoonists should be certain to remove all water from the boot of the bassoon. It is best to check notes affected by the bridge keys before playing a solo or playing in concert to make certain the instrument has been properly aligned. If key mechanisms are correctly oiled they will wear longer and work more quietly. Use a toothpick or small piece of wire dipped in key oil for this purpose. One drop of oil on each bearing, where the key hinge joins a post, is sufficient. Wipe off any excess oil. Too much oil on keys may cause trouble. Camphor in your case will help absorb excessive summer moisture, and a humidifier will protect your wood-wind instrument from dryness in the dry or winter air.¹

Care of drums. Drum heads are sensitive to changes in humidity. Percussion players should do everything possible to protect drum heads. A batter head (the one

¹Conn, op. cit., pp. 20-33.

played upon) and a snare head are expensive to replace. A few drops of rain or moisture on a drum head can ruin it.

Do not loosen the drum heads during periods of regular use. It will be necessary to tighten heads on damp days, but make certain to loosen them again when the air is less humid. Keep snares tightened normally when the drum is not in use. They tend to lose their effectiveness if loosened needlessly. Drum heads should be kept at a balanced tension over the entire surface.¹ This can be accomplished by using a drum key to adjust each aligning rod. The batter head should be tighter than the snare head. Keep drum heads dry. This will lessen chances of expensive repairs.

All instruments are delicate and only extreme care can keep them in good playing order. Learn from your band experiences to respect and care for your own property and that of others. This will establish a worthwhile habit which may be transferred into many other lifetime activities. If you learn to accept responsibility, it will be an important asset. It is intelligent to protect and to care for your instrument.

¹Conn, op. cit., p. 34.

CHAPTER VII

MOUTHPIECES

Students often fail to realize the importance of a good, well-fitted mouthpiece. All sound originates in the mouthpiece. If it does not function adequately, the best instrument in the world will not compensate for the faulty mouthpiece. Find a mouthpiece that feels comfortable, can produce a fine tone and has a satisfactory range. Some musicians are dissatisfied and try various mouthpieces in search of the ideal. A student who finds a satisfactory mouthpiece and becomes adjusted to it, has an advantage over the dissatisfied student who must constantly develop a new embouchure to fit his latest trial.

Manufacturers frequently equip expensive new instruments with unsuitable mouthpieces. It may seem unnecessary or expensive, but the purchaser may expect to have the cost of a new mouthpiece added to the price of his new instrument.

Good mouthpieces are expensive. Do not expect to find an ideal one for less than five dollars. It may even be closer to ten dollars. Some players have several

mouthpieces for different purposes, but this expense is not necessary for the majority of high school band students.

A. BRASS MOUTHPIECES

Most players will find satisfactory a good mouthpiece with a medium-sized cup and rim. Some mouthpiece experts recommend a medium wide rim with a fairly sharp inner edge. A mouthpiece rim that is too thin will tend to "dig into" the player's lips and cause lip fatigue quicker than a medium rim. A rim that is too wide will tend to "hold down" the natural vibrations of the lip, will lessen the player's flexibility and affect his ability to quickly change from high to low tones or vice versa. Sometimes a wide-rimmed mouthpiece is preferable for players with unusually thick lips. Such a mouthpiece is more suitable for parade work. The outside edge of the rim should not be sharp but the inside rim should be sharp as possible without causing damage to the lips. Narrow rims tend to give greater flexibility, but may decrease the performer's endurance. Reportedly, French horn players need a medium-narrow mouthpiece because of the extreme range in which they play.¹

¹Vincent Bach, Embouchure and Mouthpiece Manual (Mount Vernon, New York: Vincent Bach Corporation, 1954), p. 26.

A large cup diameter is recommended for all large instruments. A deep cup is usually better. (See Figure 19, page 67.)

To use a large mouthpiece with a fairly deep cup offers decided advantages; with that type of mouthpiece a player is able to produce a natural, compact, and uniform high, middle and low register, will enjoy perfect lip control, greater flexibility, and will avoid missing too many tones If a player splits too many tones, it is a sure indication that he is using a too-small, and perhaps also a too-shallow, mouthpiece which does not allow the lips sufficient space to function properly.¹

There are many sizes and shapes of mouthpieces on the market. If you are doubtful of the suitability of your present mouthpiece, consult your band conductor for advice. See him before you see an instrument dealer.

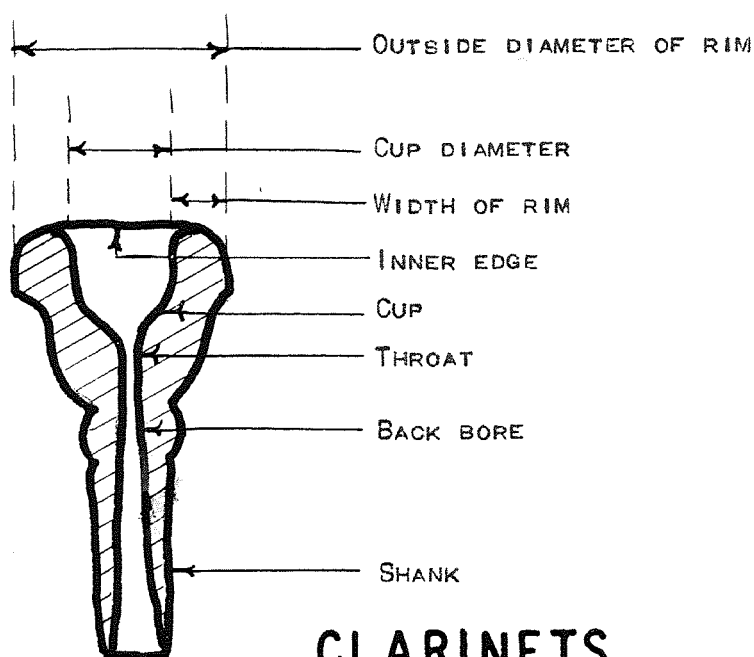
B. WOODWIND MOUTHPIECES

Clarinet and saxophone mouthpieces can be the sources of much trouble. However, most trouble, such as thin tone, squeaks, "glugs" and so forth, may be caused by other factors. If you are having any of these troubles, check the reed first to see if it is a good one. Make certain you are properly covering the tone holes on your instrument and pads are "sitting" properly over the tone holes. After making positive the instrument is in perfect

¹Bach, op. cit., p. 28.

MOUTHPIECE COMPONENTS

BRASSES



CLARINETS AND SAXO PHONES

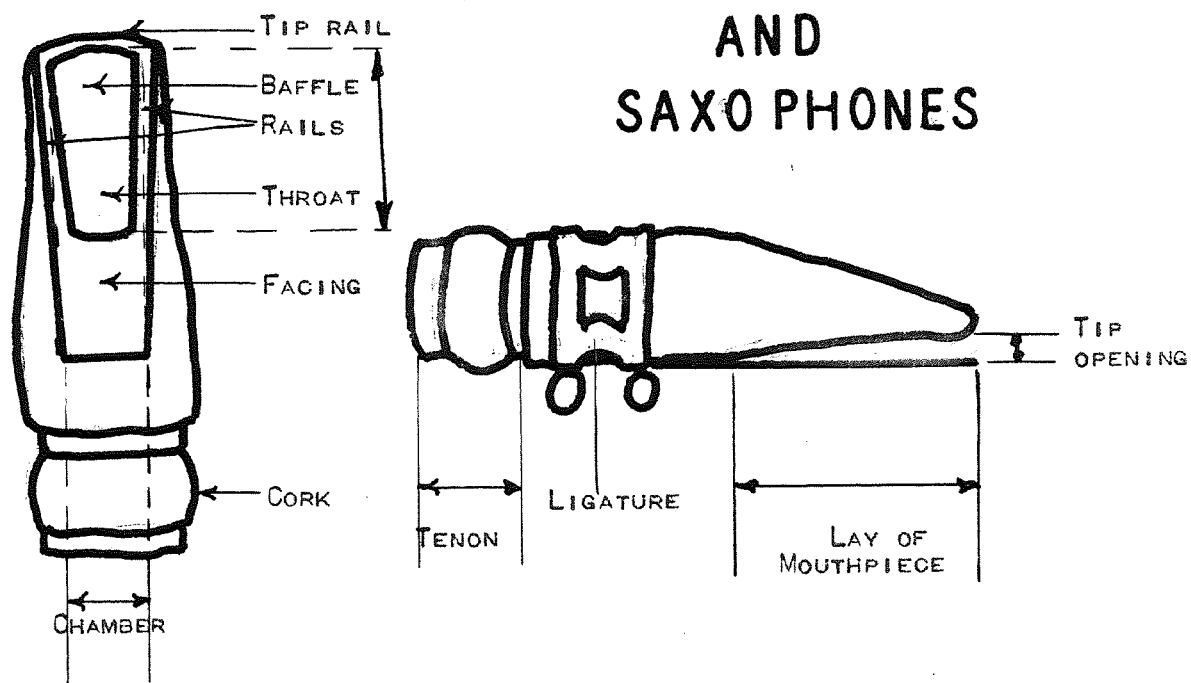


FIGURE 19

working order and the reed is good and trouble still persists then have the band conductor check your embouchure. Often the trouble will be the manner in which the mouthpiece is placed in the mouth. If the reed, instrument and embouchure are not the source of trouble, try several different mouthpieces (with the same reed) to see if the trouble can be eliminated. A plastic mouthpiece gives a hard metallic tone. You may find that a glass or crystal mouthpiece gives a small but even tone. Presumably, a metal saxophone mouthpiece should never be used in high school band work. An ebonite mouthpiece, or a hard rubber mouthpiece is recommended for the student. These are more desirable for general usage because of their rich, mellow tone.¹

The majority of squeaks, poor tone quality, inaccurate intonation, or hard blowing qualities may be the results of bad reeds, incorrect or weak embouchures or tone holes that are not being properly covered by fingers or pads. As a last resort, check the mouthpiece.

¹Arthur Saam Best, "Care of the Clarinet" (Cleveland, Ohio: Western Reserve University, 1954). (Mimeographed.)

1. Mouthpiece squeaks
 - a. Tip rail too thin
 - b. Vent too straight
 - c. Lay too short or too open, or both
 - d. A convex curve or bevel on the baffle near the tip rail
 - e. Crooked facing
 - f. Hollow or bump in the tip rail
2. Blows hard or stuffy
 - a. Tip rail too wide
 - b. Long convex curve on baffle near tip rail
 - c. Vent too curved
 - d. Too short or too open, or both
 - e. "Break" too near tip rail
3. Blows rough
 - a. Too long, or too open, or both
 - b. Entire curve of lay too flat
 - c. Concave curve in baffle
4. Makes instrument sharp
 - a. Tone chamber too short or too small
5. Makes instrument flat
 - a. Mouthpiece too long. Usually this complaint when traced down is the fault of the player not having a properly developed embouchure and it is very seldom caused by the mouthpiece. Before shortening a mouthpiece or doing anything else to it on such a request, it is best to shorten the barrel joint. . . .¹

¹Arthur Saam Best, "How to Remedy Common Mouthpiece Trouble" (Cleveland, Ohio: Western Reserve University, 1954). (Mimeographed.)

The development of an embouchure is usually more important than the mouthpiece used. If an embouchure is developed some kind of a result is possible on any kind of mouthpiece. No mouthpiece can compensate for poor lip control. The interchange of cornet and trumpet mouthpieces is inadvisable. If you need to play both instruments, purchase trumpet and cornet mouthpieces that have identical rims.¹

Find a good comfortable mouthpiece that has adequate volume, pitch and range for your embouchure.

¹Bach, op. cit., p. 34.

CHAPTER VIII

PLAYING WITH MUSICIANSHIP

There is nothing finer than good music well performed. Conversely, what could be worse than poor music poorly done or even good music played with bad taste and performance? Inferior music may be performed with an appreciable amount of good musicianship and be more satisfying than well written music poorly played. There is no substitute for good music and a high quality performance.

There are many "tricks of the trade" that musicians use to make their music live. Some of these "tricks" may be familiar to you and others may be new. Give each suggestion an honest try. They may be like a blood transfusion to your playing, giving it new life, power and meaning.

A. POSTURE

The first step to fine playing is correct posture. To get the most out of your instrument, it must be held in the position for which it was designed. This cannot be done unless you are sitting or standing erect. Observe the pictures at the end of this chapter to check your posture.

Good playing begins with good posture.

B. BREATH CONTROL

Good posture is essential for proper breath management. Your conductor may have given instructions to "breathe from the diaphragm." The diaphragm is a flat "pancake-shaped" muscle found directly beneath the lungs.¹ An analogy may be made between lungs and sponges. When a sponge is placed in water and squeezed with the hand, water and air are forced out. When the pressure against the sponge is released, it expands and again fills. The "pancake-shaped" muscle called the diaphragm, acts similar to the hand's pressure squeezing the sponge. The diaphragm is underneath the lung, not surrounding it as often believed. When breathing correctly the diaphragm forces against the porous lungs squeezing out the air. By releasing the pressure against the lungs they become filled with air.¹ To feel this muscle in action, place your hands above the belt and cough. Try panting like a dog. Feel the diaphragm move in and out. Observe a sleeping person, he probably will be breathing correctly. Incorrect

¹Don Jacoby, Good Breath Control the Natural Way (Leblanc Educational Series. Kenosha, Wisconsin: Leblanc Corporation, 1954), pp. 1-5.

breathing is indicated when shoulders or chest movement is noticeable in the breathing process. Avoid becoming a "chest breather." Use the full capacity of your lungs with deep diaphragmatic breath control.

Here is a device for checking correct breathing: Hold the back of the hand about five inches from the mouth. Take a breath and expell it as if playing your instrument. Observe if the breath feels hot or cold. When breathing correctly from the diaphragm and with a relaxed and open throat, the breath will feel warm. Improper breath management will make the breath feel cool.¹

Correct breathing is essential but exaggeration can do more harm than good. Avoid grasping mouthfuls of air. Most instruments require little more air than is naturally used for breathing. Generally speaking, the larger the instrument the larger the volume of air used, and the less diaphragmatic pressure needed. Smaller instruments require more pressure and lesser amounts of air. Correct breathing should be observed and practiced in all activities.

¹Daniel Martino, Conductor of Bands, Drake University, in a Band Clinic held at Harlan, Iowa, March, 1955.

C. TONAL QUALITY

A single, beautifully sustained tone may be music. Hundreds of notes played rapidly, evenly, and in tune are not considered music if the tone is unpleasant. Good tone may be developed by practicing good tone, sustaining tones and imitating musicians who have beautiful quality.

Diaphragmatic breathing is essential for a pleasing tone. Conductors may refer to this procedure of breathing as "giving support to the tone." A suggested method for improving tone is to devote fifteen to thirty minutes of daily practice playing long, sustained tones. First, practice notes that are in the medium range of the instrument, then lower tones, and finally, the higher ones. Practice crescendos and decrescendos after acquiring the ability to hold each tone without a fluctuation in pitch or volume. Avoid forcing tones or playing notes higher than are comfortable. Work systematically for a complete control of tone. It may require many months of thorough and conscientious practicing to gain adequate embouchure control. Avoid overblowing the instrument. Learn to control the tone while playing loudly and softly. "It must be borne in mind that the practice of sustained tones is the only form of practice that will improve one's tonal quality, strengthen the lips and give one the necessary

endurance and power."¹ This type of practice is good for the beginner and the advanced student. Nothing else will develop and retain the embouchure in such a condition as practicing sustained tones.

D. TONGUING

Good posture, proper breath support and embouchure control are all essential elements in excellent tonal production, but tonguing also plays an important part. There is no substitute for accurate tonguing. It is absolutely impossible to become a good performer on any wind instrument without it. Too many players use heavy and indistinct tonguing. There must be a close coordination between the tongue and fingers if they are to act simultaneously. Here again, begin by practicing slowly, accurately and progressing to more rapid speeds after perfection is attained. Tongue and fingers must be trained together. The shorter the distance that the tongue moves, the quicker and more accurate it can become. The tongue is used to start the tones, never to stop them. Avoid letting the tongue protrude beyond the lips. This may make the lips move, changing the embouchure. Single reed instruments should

¹Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Incorporated, 1934), p. 146.

tongue by touching only the tip or curved portion of the reed. There is no place for undisciplined tonguing in a high school band. Brass players may attempt double and triple tonguing after first mastering single tonguing.¹ Seek the advice of the instructor for correct tonguing techniques. Most method books have fine exercises for developing the tongue. Practice these exercises slowly at first and then faster as you gain perfection.

E. PHRASING

The difference between an artist and an amateur musician is stylistic playing. This style manifests itself in ability to phrase and interpret music. A phrase may be defined as a musical thought. It may be compared to a sentence or phrase in spoken or written English. Phrasing is closely associated with legato playing. Continuity may be destroyed by too long a pause between phrases or a pause incorrectly placed. If phrases are not definite the whole composition may sound incoherent. The artistry of a musician is demonstrated by the quality of his phrasing. Too many students play notes and not phrases. They leave spaces between notes preventing the music from saying something. This is one reason people dislike

¹Goldman, op. cit., p. 146.

listening to beginning band students. Good phrasing is the mark of distinction among the professional, the advanced student and the beginner.

Phrasing is an important element in music. Develop your phrasing ability. (See Figure 20, page 78.)

F. ARTICULATION

Closely associated with phrasing, breathing and correct tonguing, is articulation. Articulation refers to the manner in which notes are attacked, tongued, slurred or released. (See Figure 21, page 79.)

G. STYLE OF PLAYING

Vibrato is seldom recommended for concert band usage except for occasional solo passages. Avoid the habit of a continuous vibrato. Acquire skill in control of the tone and vibrato. Good style dictates certain types of music to be played without vibrato, including solo passages. The conductor should have final authority in determining vibrato passages.

Many high school bands exhibit poor intonation when playing too loudly. Good intonation is easier to acquire by practicing softly. The student who plays louder than his part requires may be masking the efforts and beauty of a solo performer and robbing the band of tonal color and

PHRASING

78

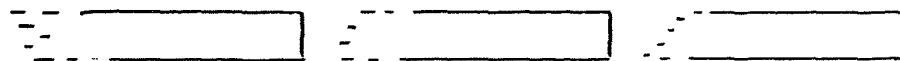
- A. AN EXAMPLE OF THE IDEAL MANNER OF PHRASING MANY MUSICAL PASSAGES. NOTICE THAT EACH PHRASE IS A LITTLE LOUDER AT THE BEGINNING.



- B. AN EXAMPLE OF INDEFINITE ENDINGS--ONE OF THE COMMON FAULTS FOUND IN PHRASING.



- C. AN EXAMPLE OF INDEFINITE BEGINNINGS. SOME STUDENTS ARE CARELESS IN STARTING PHRASES.



- D. AN EXAMPLE OF TOO MUCH SPACE BETWEEN THE PHRASES. THERE MUST BE A SPACE BETWEEN PHRASES, BUT TOO MUCH OF A GAP CAUSES A LOSS OF CONTINUITY IN THE MELODY.



- E. AN EXAMPLE OF INDEFINITE ENDINGS AND BEGINNINGS OF PHRASES. SUCH PLAYING SOUNDS INCOHERENT.

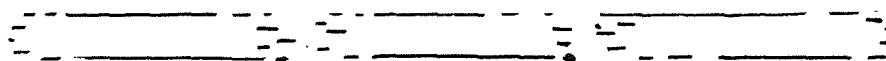


FIGURE 20

ARTICULATION

79

A. ALL UNMARKED NOTES GET FULL VALUE.

B. THIS IS A FULL STACCATO. IT SHORTENS THE LENGTH OF THE NOTE TO $\frac{1}{4}$ OF ITS FULL VALUE.



C. THIS IS A HALF STACCATO. IT SHORTENS THE LENGTH OF THE NOTE TO $\frac{1}{2}$ OF ITS FULL VALUE.



D. THIS IS A TENUTO. GIVE THE NOTE AS MUCH TIME AS POSSIBLE WITHOUT RUNNING INTO THE TIME OF THE NEXT NOTE.



E. THIS IS A HALF TENUTO. GIVE THE NOTE $\frac{1}{2}$ TO $\frac{3}{4}$ OF ITS FULL VALUE.



F. THIS MEANS LEGATO. NOTICE THE NOTES ARE MARKED STACCATO AND SLURRED. PLAY AS SMOOTHLY AS POSSIBLE BUT STILL SEPARATE NOTES. THE AIR PRESSURE IS KEPT CONTINUOUS AND THE NOTES ARE SEPARATED BY A SOFT STROKE OF THE TONGUE. THIS IS ACCOMPLISHED BY LETTING THE TONGUE FORM A SOFT "DAH" OR "LAH."



G. THIS DESIGNATES LEGATO TENUTO TONGUE WHICH IS THE SAME AS THE LEGATO TONGUE EXCEPT THAT THE DIAPHRAGM DELIVERS A DEFINITE FORCE WITH EACH DELICATE STROKE OF THE TONGUE.



H. THIS IS THE LEGATO ACCENT TONGUE AND IS THE SAME AS THE LEGATO TENUTO TONGUE EXCEPT THAT AN ACCENT IS MADE WITH THE DIAPHRAGM AT THE SAME TIME THE TONGUE EXECUTES A SOFT STROKE.



I. THIS DESIGNATES A SLUR. IT IS AN UNINTERRUPTED FLOW OF ONE NOTE TO ANOTHER. THE NOTES ARE CHANGED WITH FINGERING AND LIPS, BUT WITHOUT USING THE TONGUE.



J. IF THERE IS A REPEATED NOTE WITHIN A SLUR THE SECOND ONE MUST BE TONGUED UNLESS THERE IS AN ADDITIONAL SLUR (OR DOUBLE SLUR) UNDER IT.

FIGURE 21

delicate balance.

Drummers frequently play loudly. A good drummer can help strengthen a band and a poor drummer may destroy rhythm, balance and quality.

A good bass drummer must be quick, alert, responsive to every wish of the conductor. He must know whether to give a long sweeping stroke of the arm or a short stroke of the wrist. He must know whether to hit the drum-head in the center or near the rim; whether a direct stroke or just a glancing stroke is needed.¹

When two people are playing from the same music, the inside man has the responsibility of turning the pages. Even this can be a delicate job.

Take hold of the lower right hand corner, and be sure that your hand and arm do not obscure the view of your partner. When he is sure that he has the last few notes on the page in his mind he will signal for you to turn the page rapidly so that the continuity of his playing will not be broken. If an important passage is broken at the bottom of the page, it is sometimes better if the top corner is turned down in advance so that the player can read ahead on the new page while still playing on the old one. When he is safely started on the new page it can be slid over evenly without disturbing him. When the turn is complete resume playing at once to strengthen the section, but start softly to avoid undue emphasis.²

If the part is marked divisi, the player on the outside usually takes the top notes and the player on the inside the bottom. Tacet means a part is not to be played.

¹Goldman, op. cit., p. 146.

²Robert Willaman, The Clarinet and Clarinet Playing (Salt Point, New York: Robert Willaman, 1949), p. 98.

Play as much of the music as possible. You cannot go back to correct a mistake as in home practice. Try to keep eyes and thoughts ahead of the note being played. Avoid the habit of imitating parts played by other sections. They may be playing 8th notes while you should be playing 16th notes.

Listen to the other parts and make yours blend. A melody or counter-melody part may need to be played louder than harmony parts for corrected balance. The conductor will usually indicate relative volumes for sections to play.

Do not neglect key signatures and rests. Missing key signatures and playing on rests may be considered as inexcusable mistakes by your conductor.

Music is another means of communication, just as speaking and writing. It must have life, a pulse beat as found in the regular and natural accents. It must have beauty and finesse. Artistic playing may be developed by first learning to produce a pleasing tone, by careful articulation, by observing and feeling the expression or dynamic markings and by carefully studying and skillfully playing the phrases. Music is a means of expressing an inner feeling--the feeling of your soul.

**CORRECT
PLAYING
POSITIONS
FOR BAND
INSTRUMENTS**



PICCOLO

FLUTE

OBOE



BASSOON



FIGURE 22

B ♭ CLARINET

83

WRONG



RIGHT



E ♭ ALTO CLARINET



B ♭ BASS CLARINET



FIGURE 23

E♭ ALTO SAXOPHONE
WRONG



RIGHT



B♭ TENOR SAXOPHONE



E♭ BARITONE SAXOPHONE



FIGURE 24

B♭ CORNET OR TRUMPET
WRONG

85



FRENCH HORN
OBSERVE RIGHT HAND POSITIONS



FIGURE 25

TROMBONE

86

WRONG



RIGHT



BARITONE



BASS



FIGURE 26

FIELD DRUM



RIGHT

GOOD POSTURE
IS ESSENTIAL

WRONG



FIGURE 27

CHAPTER IX

SOLO AND SMALL ENSEMBLE PLAYING

Playing solos for audiences and music contests offers a real challenge to ambitious instrumentalists. A sense of accomplishment or determination to do better may more than repay a student for the effort exerted. Conscientious students can be a great asset to the band. It is the dream of many conductors to have a band in which every member is a proficient soloist and is still conscientious about his assigned part.

Nervousness seems to be the chief cause of failures in solo playing. The skill achieved by many months of intensive work and study may be seriously hampered by nervousness. Can nervousness be considered nothing more than fear? President Roosevelt once said, "We have nothing to fear but fear itself."

What causes this fear within? Actually, it is lack of familiarity with the work at hand. If the player has not adequately prepared his solo, if he has taken short cuts in learning it, if it is only half completed, he deserves this fear of doing an inferior job. The soloist

who has come adequately prepared need not be nervous.¹

What about the person who has spent many hours in preparation for a near perfect performance and is still afraid? Afraid he cannot trust his own memory and ability he allows himself to become tortured and bewildered by unnecessary doubts and fears. He needs good old-fashioned common sense and self confidence. This type of individual imagines that every whispered remark, every glance by members of the audience, is an adverse criticism of his performance. How can he do justice to music and to himself when his mind is so filled with such fears? To some this kills the desire to become a good soloist. To others it acts as a challenge to master fears. Over the entrance of the huge municipal auditorium at Sioux City, Iowa, is found these very appropriate words: "There is no greater conquest than that of Self." Thousands have conquered this fear and the challenge is before all bandsmen.

A person suffering from such lack of courage must submit himself to the most rigorous tests to harden his sensitive soul. He must get an audience at any cost--every time he plays. He must school himself to all kinds of harsh criticism and learn to discount it--to ignore it, after he takes out of it what he can get. He must devote all attention, every fibre of his being to the work at hand with but the single purpose of

¹Edwin Franko Goldman, Band Betterment (New York: Carl Fischer, Incorporated, 1934), p. 147.

getting it done and getting it done as well as it should be done.¹

This seems to be the answer to nervousness. Learn to control the mind and body. Acquire the ability to concentrate on the work at hand and to forget all external forces, to forget the audience, judges, and acoustics. Concentrate on giving a creditable musical performance. Mastery of music and concentration is the best answer to nervousness.²

Good health is essential to good performances. It is not advisable to indulge in an abundance of pop, fried potatoes, hamburgers, "hot dogs," pop corn, candy and so forth, and expect to do a passable job. It is often a good idea to omit the meal preceding a solo performance. Heavy eating tends to make a person groggy, while under-eating will usually make a person more alert than usual. "Smoking makes one short winded, and makes the lips and tongue dry."³ If you are interested in being the best, avoid smoking and drinking. Get plenty of rest before you perform and avoid people with colds. Poor health may cause nervousness. Keep yourself in as good a physical

¹Goldman, op. cit., p. 147.

²Ibid.

³Ibid., p. 139.

condition as an athlete. Plan your schedule with regular hours for eating, exercising, studying, recreating and practicing. It is as important for a musician to have good health as it is for a star basketball player.

Many soloists make the mistake of playing music beyond their ability. It is much better to play an easy solo well than a difficult one badly. Your playing ability is seldom up to par if you are inclined to be nervous. Consequently, play solos that will allow an edge for nervousness. Do not make the mistake of trying to "show off" technique that has not yet been acquired. Learn technique first, then find a solo to demonstrate it. Pleasing tonal quality and beautiful phrasing are actually the most important techniques a musician can acquire. Study your solo slowly and accurately. As you gain perfection with the solo at a slow speed, increase the speed until you reach the correct one. Accuracy is more important than speed.¹

How should a new piece of music be conquered? Study the composition before attempting to play it. Look carefully at the tempo marks, the change of keys, expression marks and anything that would aid in your interpretation.

¹Goldman, op. cit., p. 147.

Study its style and try to mentally comprehend it before playing. Even though it may be written at a quick tempo, play it slowly the first time. Never take a piece of music quickly until you can play each note without hesitation. The old saying, "Any fool can play fast, but it takes a good musician to play slowly," is a wise one.

Memorization is a very difficult problem for some people. For others it is easier. Memorize small sections of music at a time. Memorize by phrases. Do not try to learn all at once. Think of learning a solo, or of memorizing one, as you would eat a piece of pie. A bite (or phrase) at a time.

Do not be satisfied after you have learned one piece for public performance but continue to work for a large variety of contrasting solos in your repertoire. Performers should also remember that they are entertaining as well as educating. If the solo is half learned it probably will not be fully appreciated. You owe it to your public to do your best at all times.

CHAPTER X

CONCERT PLAYING

Good deportment and playing in public will be natural if it has been practiced in the rehearsal room. Needless to say, as in rehearsal, there should be absolutely no talking or playing between numbers. Every act may be under close scrutiny of the audience. Adjust the stand and chair in such a manner that every movement of the conductor is plainly visible. Sit erect with both feet on the floor, remembering to avoid whispering, laughing, gum chewing, coughing or yawning. Turn the pages quietly and with as little noticeable effort as possible. Play your best and if you do make a mistake, remember that everyone makes them. Often, the concern about a wrong note, a squeak or an incorrect entrance, may lead to more mistakes. Chances are a little mistake will go unnoticed and the offender will suffer more than all the rest present. It is considered poor taste to turn around, stare, smile or look at a fellow player who has "knocked a foul ball." Worse still is the offender who tries to blame his mistake on another fellow student by assuming a look of shock or

amusement and directing the attention to someone else. This type of distraction seems worse to the audience than the actual mistake¹. If you must cough or sneeze be as inconspicuous as possible.

Do not become so excited or concerned during the concert that you neglect watching the conductor. In the best musical organizations every player sees each movement, every gesture and all facial expressions of the conductor. The music and its interpretation is the conductor's responsibility. Do as he asks. The conductor is the performer while the band is his instrument.

A college band conductor once said that all band training was worth while if it taught students to be at the right place at the right time. To this might be added "with the right equipment and in the right frame of mind." There are many fine things to be said about musical training. Franklin D. Roosevelt paid a great tribute to the power of music in this statement:

Music is the universal language of cheer and good fellowship. It unquestionably aids in inculcating the spirit of good will now so greatly needed among all the peoples of the earth. Music, because of its ennobling influence, should be encouraged as a controlling force in the lives of men. Discord vanishes

¹Robert Willaman, The Clarinet and Clarinet Playing (Salt Point, New York: Robert Willaman, 1949), p. 109.

with music; hence, music-loving people are among the happiest people in the world. With the brighter outlook which comes from a happy spirit, we can keep a saner view of life and its problems and see values more nearly in their true perspective.¹

You are not alone in your musical adventure. Do you realize that it has been estimated that there are over 750,000 musical instruments produced each year in America? There are around 50,000 symphony and community orchestras and an additional 80,000 to 100,000 school bands, orchestras and other musical groups in our country, and it has been conservatively estimated that over 10,000,000 men and women, boys and girls are studying music.²

Best of luck in all of your musical ventures. Each success will bring you greater joy, happiness and appreciation of all the many fine qualities inherent in being a musician. It is a great thrill to be capable of creating beautiful music for yourself and for others to enjoy.

¹Ruth Mathews, You Need Music (Chicago: Neil A. Kjos Company, 1941), p. 55.

²Ibid., p. 17.

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